



THE
BOSTON HANDEL AND HAYDN SOCIETY
Collection of Church Music ;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES ;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

HARMONIED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

“ ——— Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base ;
And, as each mingling flame increases each,
In one united ardour rise to Heaven ! ” — *Thomson.*

.....
Fourth Edition, with additions and improvements.

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1826.

DISTRICT OF MASSACHUSETTS, TO WIT:

District Clerk's Office.

BE IT REMEMBERED, That on the fourth day of February, A. D. 1825, and in the forty-ninth year of the Independence of the United States of America, JOSEPH LEWIS, *Secretary of the Handel and Haydn Society*, of the said District, has deposited in this Office the title of a Book, the right whereof he claims as proprietor, in the words following, *to wit* :

“The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent modern composers. Harmonized for three and four voices, with a figured Base for the organ or piano forte.

“———— Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
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Fourth Edition with additions and improvements.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned:” and also to an Act entitled, “An Act supplementary to an Act, entitled, “An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints,”

JOHN W. DAVIS,
Clerk of the District of Massachusetts.

PREFACE.

THE HANDEL and HAYDN SOCIETY, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view ; the first to acquire and diffuse that style and taste in performance, without which even the most exquisite compositions lose their effect ; the second, what was indeed a necessary pre-requisite, to furnish the public with a selection of the most approved and useful compositions, from both ancient and modern authors.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory, have been the objects of great attention ; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art : and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favourable appearances have animated the exertions of the Society, with regard to what they have mentioned as the second object of their attention. It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of Psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use ; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. They are highly gratified with the improvement in the selection and performance of Psalmody, which has, within the last few years, been made in the American Churches. But while much attention has been bestowed upon the selection of appropriate Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society in the present work.

Many of the oldest and best Psalm Tunes, as they were originally composed, were simple melodies; and as the practice of singing meter psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum*. The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided; composers, as to this point differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, *the actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French musician, for the purpose of measuring time by means of a Pendulum: and Rousseau in his Dictionary speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

“The object of this invention is two-fold: 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly. It accustoms the young practitioner to a correct

observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance.”* Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel’s Metronome, it will be sufficient to say, that the time is marked at the commencement of every tune, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked on the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute: hence if a tune be marked ♩ 80, or ♪ 80, &c. the meaning is, that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute; in which case we have only to adjust the sliding gauge of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80 vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch, with a second-hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and “Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements.”†

In the general selection of the music and arrangement of the harmony, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, a gentleman whose musical science is highly honorable to American talent.

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something towards the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

* Jones’ History of Music.

† Templi Carmina.

ADVERTISEMENT TO THE FOURTH EDITION.

THE Boston Handel and Haydn Society, in preparing a fourth edition of their Church Music, have endeavoured to take a middle course between the two extremes, of sacrificing all improvement on the one hand, for the sake of uniformity, and of causing inconvenience and uncertainty on the other, by too great a deviation from the previous copy. With the exception of a very few tunes, the harmony of this will be found to correspond with that of the third edition.

The present edition is enriched by about forty psalm and hymn tunes, hitherto unknown in this country, most of which are in the true Church Style. Several have been selected and arranged from the ancient GREGORIAN CHANTS, by Mr. L. Mason, expressly for this work. These venerable melodies have never before appeared in a Metrical form. Others have been taken from recent valuable German publications, and adapted to the Metres of English Psalmody, by the same gentleman. These are all admirably calculated for devotional purposes, and cannot fail to be highly acceptable to the lovers of Sacred Music.

Several new anthems and set pieces, will also be found in the present edition, which have recently been received from Europe.

To prevent an injudicious use of much excellent, though delicate and difficult music contained in the work, the names of such tunes only as may be easily performed, and may with propriety be introduced into public worship, have been inserted in the Metrical Index.

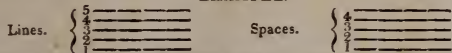
The Society, grateful for the liberal patronage which they have already received, assure the public, that no future exertions on their part shall be wanting, to elevate the standard of taste, and to improve the style of performance of Church Music.

INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

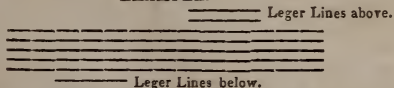
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a STAFF, and are counted upwards, from the lowest.

EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, LEGER LINES are added either below or above the staff.

EXAMPLE.



The distance between any two degrees of the Staff is called an Interval: as from the first line to the first space, or from the first to the second line, &c.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

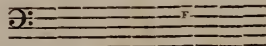
There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and

G. These letters representing the seven musical sounds are affixed to the several degrees of the staff in regular order: thus, for example, if A be on the first space, B will be on the second line, (the next degree above) C on the second space, &c.

Their application to the Staff is determined by a character called a CLEF.

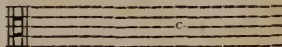
There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the staff, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

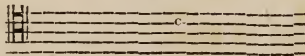
EXAMPLE.



* This Clef is sometimes used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

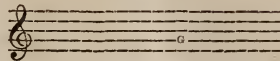
When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

EXAMPLE.



The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.



The following Example exhibits at one view the different Clefs with their relative situations :

Treble. *
 Alto.
 Tenor. *
 Base.

The diagram shows four staves, each with a different clef and a sequence of notes. The notes are: Treble (C, D, E, F, G, A, B, C, D, E, F, G, A), Alto (F, G, A, B, C, D, E, F, G, A, B, C), Tenor (C, D, E, F, G, A, B, C, D, E, F, G), Base (F, G, A, B, C, D, E, F, G, A, B, C). The notes are written on the lines and spaces of the staves, with some notes having dashes or asterisks above or below them to indicate their relative positions.

* Unison, or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exhibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer: it is much to be regretted, therefore, that its general prevalence in this country has created a sort of necessity

of its admission into the present work. It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality a fourth below; and *vice versa*.

The following example will exhibit, at one view, the Clefs as used in this work, with their relative situations.

Treble.

Tenor and Alto.

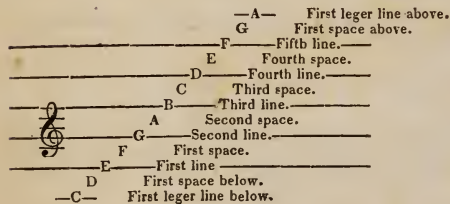
Base.

* Unison.

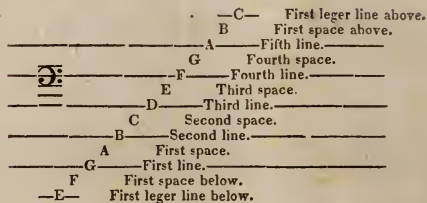
As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following Scale, or,

G A M U T.

Treble, Alto, and Tenor.



Base.

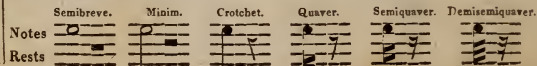


OF NOTES AND RESTS.



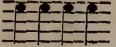
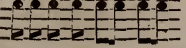
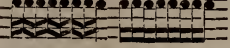
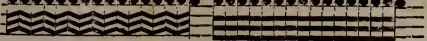
NOTES are characters written upon the Staff exhibiting the order and duration of the several musical sounds employed in a melody or tune.

RESTS are marks of silence.

There are six kinds of Notes, and an equal number of Rests in modern use, as follows :



The proportion which the different notes bear to each other is exhibited in the following table ;

One Semibreve		is equal in duration to
2 Minims		or
4 Crotchets		or
8 Quavers		or
16 Semiquavers		or
32 Demi-semi-quavers.		

Consequently one Minim is equal in duration to two Crotchets ; one Crotchet to two Quavers ; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes : thus a Semibreve Rest is equal to a Semibreve ; a Minim Rest is equal to a Minim, &c.

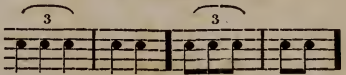
A Dot, after a note or rest, adds one half to its original length : thus, a dotted Semibreve, is equal in duration to three Minims ; a dotted Minim to three Crotchets, &c.

EXAMPLE.




A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure : thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.


EXAMPLE.




A figure six, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS OTHER MUSICAL CHARACTERS.


A FLAT  lowers a note half a tone.

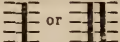

A SHARP  raises a note half a tone.


A NATURAL  restores a note made flat or sharp to its original sound.


Flats or Sharps placed at the beginning of a tune or strain are called a **SIGNATURE**.

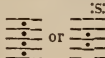

Flats, Sharps or Naturals, when placed before a note are called **ACCIDENTALS**.


A **BAR**  is used to divide the notes into equal measures.


A **DOUBLE BAR**  or  } denotes the end of a strain or movement, or of a line of the poetry.


A **BRACE**  } shows how many parts belong to a score, or are to be performed together.

A **SLUR**, or **TIE**,  is drawn over or under so many notes as are to be sung to one syllable.

A **REPEAT**,  or  } shows what part of a tune is to be sung twice.

A **CRESCENDO**  signifies a gradual increase of sound.

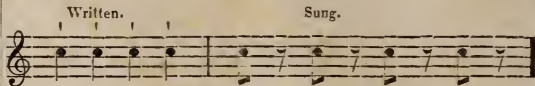
A **DIMINUENDO**  signifies a gradual decrease of sound.


A **SWELL**,  } signifies a gradual increase and decrease of sound.

A **PAUSE**, leaves the time of a note or rest to be protracted at the pleasure of the performer.

STACCATO MARKS ' ' ' ' or are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.



A **DIRECT**,  } is employed at the end of a staff, to show the place of the first note upon the following Staff.

A **SHAKE**, is an ornament or grace, brilliant and elegant. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.



AN **APPOGIATURE**, or **LEADING NOTE**, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain Intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.

Written.

Performed.

AN AFTER NOTE is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

EXAMPLE.

Written.

Performed.

As the insertion of the Appoggiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated or Driving Notes, are those which commence on an unaccented, and are continued, on an accented, part of a measure.

EXAMPLE.

OF SOLMIZATION.

SOLMIZATION, or SOLFAING, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of *expressing* those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

FA, SOL, LA, FA, SOL, LA, MI;* or,
DO, RE, MI, FA, SOL, LA, SI.†

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the latter method (*Do, Re, Mi, Fa, Sol, La, Si*) the first six syllables are dependent upon *Si*, and the situation of this syllable is determined by the Signature according to the following rule :

If the Signature be natural <i>Si</i> is on	B
If the Signature be one flat (<i>Bb</i>) <i>Si</i> is on	E
If the Signature be two Flats (<i>Bb</i> , and <i>Eb</i>) <i>Si</i> is on	A
If the Signature be three Flats (<i>Bb</i> , <i>Eb</i> , and <i>Ab</i>) <i>Si</i> is on	D
If the Signature be four Flats (<i>Bb</i> , <i>Eb</i> , <i>Ab</i> and <i>Db</i>) <i>Si</i> is on	G
If the Signature be one Sharp (<i>F#</i> .) <i>Si</i> is on	<i>F#</i>
If the Signature be two sharps (<i>F#</i> , and <i>C#</i>) <i>Si</i> is on	<i>C#</i>
If the Signature be three Sharps (<i>F#</i> , <i>C#</i> , and <i>G#</i>) <i>Si</i> is on	<i>G#</i>
If the Signature be four sharps (<i>F#</i> , <i>C#</i> , <i>G#</i> and <i>D#</i>) <i>Si</i> is on	<i>D#</i>

Si being found—above it are *Do, Re, Mi, Fa, Sol, La*, in regular order; below it are *La, Sol, Fa, Mi, Re, Do*.



In the former method (*Fa, Sol, La, Fa, Sol, La, Mi*.) the first six syllables are dependent upon *Mi*, and the situation of this syllable is determined by the Signature according to the following rule :—

If the Signature be natural <i>Mi</i> is on	B
If the Signature be one Flat (<i>Bb</i>) <i>Mi</i> is on	E
If the Signature be two Flats (<i>Bb</i> , and <i>Eb</i>) <i>Mi</i> is on	A
If the Signature be three Flats (<i>Bb</i> , <i>Eb</i> and <i>Ab</i>) <i>Mi</i> is on	D
If the Signature be four Flats (<i>Bb</i> , <i>Eb</i> , <i>Ab</i> and <i>Db</i>) <i>Mi</i> is on	G
If the Signature be one Sharp (<i>F#</i>) <i>Mi</i> is on	<i>F#</i>
If the Signature be two Sharps (<i>F#</i> , and <i>C#</i>) <i>Mi</i> is on	<i>C#</i>
If the Signature be three Sharps (<i>F#</i> , <i>C#</i> and <i>G#</i>) <i>Mi</i> is on	<i>G#</i>
If the Signature be four Sharps (<i>F#</i> , <i>C#</i> , <i>G#</i> and <i>D#</i>) <i>Mi</i> is on	<i>D#</i>

Mi being found—above it are *Fa, Sol, La, Fa, Sol, La*, in regular order, below it are *La, Sol, Fa, La, Sol, Fa*.

EXAMPLE.

Base.

MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.

SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

Tenor, Alto, or Treble.

MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.

SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

From *mi* to *fa*, and from *la* to *fa*; or from *si* to *do*, and from *mi* to *fa*, are semitones; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"* and of several other valuable musical publications, observes in his "Musical Reader," page 8, that "in general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa, Sol, &c.* are sharpened, they may be called *Fi, Si, &c.* (pronounced *Fee* and *See*.) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated

* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.


Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the *Mi* (*Si*) while the accidental continues, may be removed to C sharp, &c.*

But although either of these methods may be generally adopted with success. chromatic passages* will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

OF TIME.

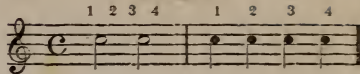
By TIME, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. COMMON, or EQUAL, and TRIPLE; or UNEQUAL. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.


Simple Common Time, has three signs:

The first,  contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.

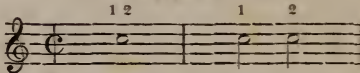
* That is, such passages as are affected by Accidentals.


EXAMPLE.



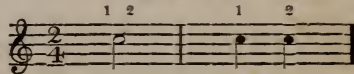
The second,  contains one semibreve, or its equal in other notes or rests, in a measure; it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE.




The third,  (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented as the former.

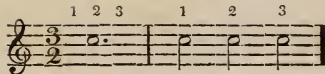
EXAMPLE.



Simple Triple Time, has three signs:—

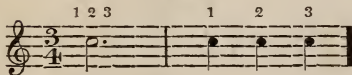
The first,  contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third part of a measure.

EXAMPLE.



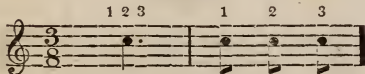
The second, $\frac{3}{4}$ } contains three crotchets, or their equal in any other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.



The third, $\frac{3}{8}$ } contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

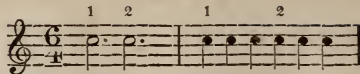
EXAMPLE.



Compound Common Time has two signs in common use:—

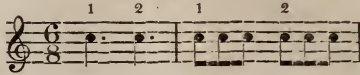
The first, $\frac{6}{4}$ } contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second, $\frac{6}{8}$ } contains two dotted crotchets, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{16}$, &c.

They are found in the works of CORRELLI, HANDEL, and others; but seldom occur in modern music.

The semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as $\frac{3}{4}$, three crotchets, or three fourths of a semibreve; $\frac{3}{8}$, three quavers, or three eighths of a semibreve, &c.

A semibreve rest is used to fill a measure in all signs of time.

On the subject of beating time, Dr. ARNOLD makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the

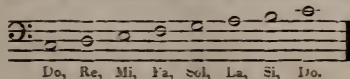
pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

OF THE DIATONIC SCALE AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

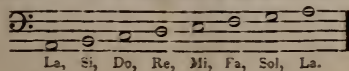
There are two modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

Example of the Diatonic Scale in the Major Mode of C.



In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

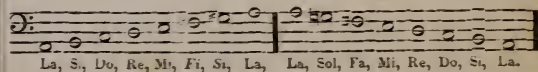
Example of the Diatonic Scale in the Minor Mode of A.



In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic scale must consist of tones and semitones only, the sixth is also sharpened, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

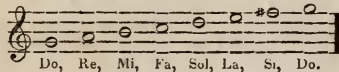
Example of the Ascending and Descending Scale in the Minor Mode.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two Modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

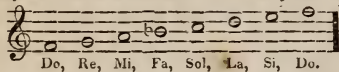
As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of G Major.



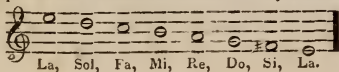
Or if we begin with F, and from it form the Diatonic Scale in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of F Major.



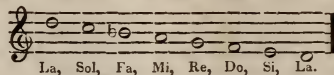
Or if we begin with E, instead of A, and from it form the Diatonic Scale in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of E Minor.



Or if we begin with D, and from it form the Diatonic Scale, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of D Minor.



When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative to A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz.

The *first*, or *Key Note*, is called the **Tonic**, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the **Supertonic**, from its being the next above the Tonic.

The *third* is called the **MEDIANT**, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the **SUBDOMINANT**, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic; being a fifth from the Octave, as the Dominant is a fifth from the Tonic.

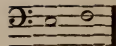
The *fifth* is called the **DOMINANT**, from its importance in the Scale, and its immediate connexion with the Tonic.

The *sixth* is called the **SUBMEDIANT**, from its being midway between the Tonic and the Subdominant.

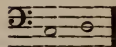
The *seventh* is called the **SUBTONIC**, or **LEADING NOTE**, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

The last note in the Base is always the Tonic; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

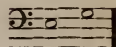
MINOR SECOND; as from E to F, consisting of one semitone. } Ex.



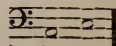
MAJOR SECOND; as from C to D, consisting of one tone. } Ex.



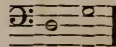
MINOR THIRD; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone. } Ex.



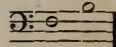
MAJOR THIRD; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones. } Ex.



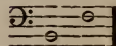
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone. } Ex.



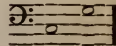
SHARP FOURTH; (called also *Tritonus*;) as from F to B, consisting of three tones. } Ex.



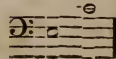
FLAT FIFTH; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones. } Ex.



PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. } Ex.



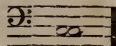
MINOR SIXTH; as from E to C, consisting of three tones and two semitones. } Ex.



OF DIATONIC INTERVALS AND THEIR INVERSION.

By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz :

UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C.



MAJOR SIXTH; as from C to A, consisting of }
four tones and one semitone.

Ex.

MINOR SEVENTH; (called also *flat seventh*;) }
as from D to C, consisting of four tones and two }
semitones.

Ex.

MAJOR SEVENTH; (called also *sharp seventh*;) }
as from C to B, consisting of five tones and one }
semitone.

Ex.

OCTAVE; as from C to C, consisting of five }
tones and two semitones.

Ex.

When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion*. Thus by inversion a

Second becomes a Seventh, a

Third becomes a Sixth, a

Fourth becomes a Fifth, a

Fifth becomes a Fourth, a

Sixth becomes a Third, and a

Seventh becomes a Second.

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by sharps, and descending by flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by sharps.

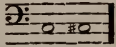
1 2 3 4 5 6 7 8 9 10 11 12 13

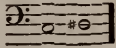
Example of the Chromatic Scale descending by flats.

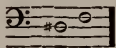
1 2 3 4 5 6 7 8 9 10 11 12 13

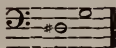
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

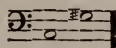
From this Scale are also derived the following Chromatic Intervals, viz :

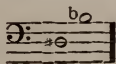
Extreme sharp, or Superfluous, Unison ; as } Ex. 

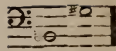
Extreme sharp, or Superfluous, Second ; as } Ex. 

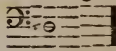
Extreme flat, or Diminished, Third ; as from } Ex. 

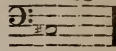
Extreme flat, or Diminished, Fourth ; as from } Ex. 

Extreme sharp, or Superfluous, Fifth ; as } Ex. 

Extreme flat, or Diminished, Sixth ; as from } Ex. 

Extreme sharp, or Superfluous, Sixth ; as } Ex. 

Extreme flat, or Diminished, Seventh ; as } Ex. 

Extreme flat, or Diminished, Octave ; as } Ex. 

The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C# to Db ; or from G# to Ab, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility ; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor third ; the extreme flat third is the same as the Major second, &c.—and the same key is used for C# and Db—for G# and Ab, &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopaedia, are recommended as the best works which have been published in this country.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.

do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do. la, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

This block contains the first system of musical notation. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in common time (C) and G major. The treble staff contains a vocal line with lyrics underneath. The bass staff contains a piano accompaniment line. The music is divided into two measures by a double bar line. The first measure is for G Major, and the second measure is for G Minor, indicated by a flat sign on the bass clef staff.

This block contains the second system of musical notation, consisting of two staves (treble and bass clef) in common time. It continues the vocal and piano lines from the first system, showing further ascending and descending exercises in G Major and G Minor.

This block contains the third system of musical notation, consisting of two staves (treble and bass clef) in common time. It continues the vocal and piano lines from the previous systems, providing further practice for the voice and piano accompaniment in G Major and G Minor.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio. (or *Ado.*) signifies the slowest time.
Ad libitum, as you please.
Affettuoso, tender and affecting.
Air, the leading part.
Allegretto, a little brisk.
Allegro, (or *Allo.*) brisk.
Alto, (or *Counter Tenor.*) that part which lies between the Treble and Tenor.
Amoroso, in a soft and delicate style.
Andante, rather slow and distinct.
Andantino, somewhat quicker than *Andante*.
Animated, with spirit and boldness.
Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.
Ardito, bold and energetic.
Assai, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow; *Allegro assai*, more quick.
Base, the lowest part in a harmony.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful, elegant and melodious style.
Canto, (or *Cantus*) the Treble.
Chorus, signifies that all the voices sing on their respective parts.

Con, with; as *Con Spirito*, with spirit.
Crescendo, (or *Cres.*) to increase the sound.
Da Capo, (or *D. C.*) to return, and end with the first strain.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, (or *Duetto.*) two; as two voices or instruments.
E, and; as *Moderato e Maestoso*, moderate and majestic.
Espressione, an expressive manner.
Expressivo, with expression.
Forte, (or *For.* or *F.*) loud.
Fortissimo, (or *F. F.*) very loud.
Forzando, (or *fz.*) implies that the notes over which it is placed is to be struck with particular force and held on.
Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.
Giusto, in an equal, steady and just time.
Grave, (or *Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.
Grizioso, a smooth, flowing and graceful style.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, very slow.
Maestoso, with majesty.

Moderato, moderately.
Mezzo, half, middle, mean.
Mezzo Forte, moderately loud.
Mezzo Piano, rather soft.
Perdendosi, signifies a gradual decreasing of time to the last note; and a diminishing of tone, till entirely lost.
Piano, (or *Pia.*) soft.
Pianissimo, (or *P. P.*) very soft.
Poco, little; as *Poco piu lento*, a little slower; *Poco piu allegro*, a little quicker.
Quartetto, Four voices, or instruments.
Quintetto, Five voices, or instruments.
Sempre, always, throughout; as *Sempre piano*, soft throughout.
Siciliano, a composition of $\frac{6}{8}$ or $\frac{9}{8}$, to be performed slowly and gracefully.
Solo, for a single voice, or instrument.
Soprano, the Treble or higher voice part.
Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.
Spirituoso, (or *Con Spirito.*) with spirit.
Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.
Symphony, a passage for instruments.
Tasto, no chords.
Tempo, time.
Trio, three voices or instruments.
Tutti, all; a word used in contradistinction to *Solo*.
Verse, one voice to a part.
Vivace, in a brisk and animated style.

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BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.



Maelzel's Metronome.

66.

OLD HUNDRED.

L. M.

Martin Luther.

Maestoso.

Tenor.

Alto.

Treble
or
Air.

Base.

Be thou, O God, exalted high; And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

6 5 #6

8 7 5

6 5 6

7 #6

6

H. & H.

4

Sostenuto Adagio.

Musical score for the first system, including vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The score is marked *ft.* (forte) and *P.* (piano). The vocal line begins with the lyrics: "Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart, And".

Musical score for the second system, including vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The score is marked *Cres.* (crescendo) and *P.* (piano). The vocal line continues with the lyrics: "bids my fears and doubts de - part. Lord, so my thoughts de - light - ed rove, Amidst the wonders of thy love."

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

7 4/3 6 6 5 3 3 3 6 4/3 9 8 6 7

And praise him for the glo - rious sight! His mer - cy in - fi - nite a - dore, His good ness in - fi - nite im - plore.

4/2 6 6 4/2 6 4/3 6 6 7 4/2 6 6 4/2 6 4/3 6 6 7

ANGELS HYMN. L. M.

Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

6 5 7 / 4 3 # 6 / 4 3 6 - 6 / 5 4 # 6 6 / 4 6 5 6 / 4 3 6 8 7 5 6 8 7 / 4 3

69.

VIENNA. L. M.

Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, i:dden with thy gift: voice.

4 3 / 6 6 4 / 3 4 3 / 6 6 7 / 5 6 4 / 3 6 6 / 4 3 6 6 5 / 4 3 6 6 7 / 4

Musical score for the first system of 'PORTUGAL'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O could I soar to worlds a - bove, The blest a - bode of peace and love,". The piano accompaniment includes fingerings (6, 6, 6, 8, 7, 6, #6, 4, 3, 6, 6, 4, 7, #) and a triplet of eighth notes in the right hand.

Musical score for the second system of 'PORTUGAL'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!". The piano accompaniment includes dynamics markings (P. and F.) and fingerings (6, 6, 6, 3, 4, 3, 6, 6, 4, 3, 6, 6, 4, 8, 7).

To God the great, the ev - er blest, Let songs of hon - - our be ad - drest;

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

This life's a dream, an emp - ty show, But the bright world to which I go,

7 3 6 3 6 4 5 6 6 7

Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, And find me there.

7 3 6 3 6 4 6 5 3 6 6 6 7

Musical score for 'Sterling' in G major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The melody is simple and hymn-like. The piano accompaniment features a steady bass line with some harmonic support.

O come, loud anthems let us sing, Loud thanks to our Al-migh - ty King! For we our voices high should raise, When our salvation's Rock we praise.

6 6 6 5 4 3 - 7 6 6 6 5 4 3 - 7

Sostenuto Adagio.

Musical score for 'Gardner' in D major, 2/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'Sostenuto Adagio'. The piano accompaniment is more complex than in 'Sterling', with frequent chords and arpeggios. The vocal lines are more melodic and expressive.

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are? With long de-sire my spirit faints, To meet th'as-sem-blies of thy saints.

4 3 5 6 7 5 6 6 7 6 - - 3 6 5 - 3 1 2 6 6 6 4 3 6 1 3 5 4 7

BATH. L. M.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

6 6 8 7 #6 6 4/3 6 4/3 6 6 6 5 4 7

SEASONS. L. M.

Pleyel.

Dolce.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vocal hills return the sound.

P. *F.* *P.* *F.*

7 5 6 6 6 7 7 6 7 8 7 6 8 7 5 6 6 7 7

Voice or Organ.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless ;

6 5 4 3 = 6 6 4 5 3 6 #6 4 3 6 6 4 7 #

Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

6 6 4 3 6 4 3 3 4 3 6 6 7 5 7 5 6 4 5 7

First system of musical notation, including vocal line and piano accompaniment. The vocal line is in G major (one flat) and 3/4 time. The piano accompaniment is in the same key and time. The lyrics are: "O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,"

5 6 7 6 4 3 6 4 3

Second system of musical notation, including vocal line and piano accompaniment. The vocal line continues with the lyrics: "And mer - cy is thy judg - ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire."

6 6 4 6 6 3 6 6 6 5 6 6 6 5 6 7

Con Spirito.

Angels of light, e - the - real fires! A - rise and sweep your awful lyres! To you the sa - cred right be - longs,

7 6 4 5 3 6 4 7 5 6 4 5 6 6 6 6 8 7 4 3 5 6 7 4 6 5 4 4

To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.

* 8 7 6 4 8 7 7 6 4 5 3 6 4 7 5 6 4 5 6 6 6 5 8 7

BRENTFORD. L. M.

P. Second Treble. Alto.
 Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light. Wis-dom de-scends to heal the blind, And chase the dark-ness of the mind.
 P. F.
 Accompt. Voce. 6 5 7 5 6 4 7

81. Maestoso.

BLENDON. L. M.

arr by Lowell Mason from F. Giardini (1716-1796)

Je-sus, my all, to hear'n is gone, He whom I fix my hopes up-on; His track I see, and I'll pursue The nar-row way, till him I view.
 4 3 6 3 3 3 6 4 3 6 4 3 5 9 8 6 5 7 6 4 3 8 7 5 6 6 7

Maestoso.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

8 7 5 6 6 8 7 6 8 7 4 3 6 -

burns de - vour - ing fire, The moun-tains melt, the seas re - tire. The mountains melt, the seas re - tire.

8 7 5 6 3 6 6 4 3 6 5 6 6 5 3 6 6 8 7 6 8 7

Indulgent still to my request, How free thy tender mercies are! With full consent my thoughts attest, My gracious God, thy faithful care.

6 6 5 / 4 3 4 2 6 5 / 3 2 9 8 6 / 7 6 4 6 6-6 3 3 3 3 3 4 3 3 3 6-3 6 7

Praise ye the Lord, let praise employ, In his own courts, your songs of joy! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

6 6 4 / 7 3 6 6 6 / 6 4 6 6 / 4 3 6 -- 6 4 / 3 6 5 / 4 3 6 6 6 5 / 6 4 6 7

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

6 5 - 6 4 3 - 3 6 # 6 6 8 - 7 4 3 6 6 4 3 4 3 6 5 4 3 2 2 6 3 6 - 7 4 3 -

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn, my tongue Thy never failing truth shall tell.

6 6 6 4 7 6 - 5 4 3 7 6 6 6 5 3 4 2 6 - 7 6 4 8 7

LUTON. L. M.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

6 4 3 6 6 7 5-4 3 6 4 3 6 6 5 7 6 6 3 6 7

TRURO. L. M.

Dr. Charles Burney.

Now to the Lord a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.

5 6 5 6 7 6 6 6 4 4 3 6 4 3 6 6 6 7 3 3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 7

Dolce é legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course

7 6 6 - 5 5 4 3 6 - 9 8 7 6 6 7 8 7 6 4 7

Surrounds the cit - y of our God--A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

3 6 6 9 6 6 7 7 6 6 5 4 3 6 7 6 6 6 5 4 2 6 9 8 7 6 4 7

EVENING HYMN. L. M.

Tallis.

Glo - ry to thee, my God, this night, For all the blessings of the light ; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

GERMANY. L. M.

Beethoven.

Adagio é sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears ; While nature's voice to slumber calls, And silence reigns amid the spheres.

fz

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow

fz *Tasto.*

4/3 7 6 6 4/3 6/5 6 6 4 7 6

Second Treble. *Alto.*

guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious, ev - er just.

4/3 6/5 6/5 6 8 7 5 6 7

Organ or Voice.

For thee, O God, our con - stant praise, In Zi - on waits, thy cho - sen seat;

6 4 3 6 6 6 4 7 6 4 5 3 6 4 5 6 4 3 6 5 4 3

Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

6 4 3 6 5 6 7 6 5 4 3 6 3 3 3 6 5 6 7 5 6 6 4 5 7

My God, permit me not to be, A stranger to myself and thee ; Amid-t ten thousand thro'ts I rove, Forgetfui of my highest love.

7 6# 6 6 6 7 7 7 6 7

Say, how may earth and heav'n unite ? And how shall man with angels join ? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes ! Breathe forth your souls in raptures high ! In praises men with angels join ;—Music's the language of the sky.

7 6 6 7 6# 6 6 6 6 8 7 6 4 3 3 4 5 3 6 5 6 5 6 4 2 6 7 4 8 7 6 5 6 5 4 3

Cantabile é Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

6 6 6 5 $\frac{4}{2}$ 6 6 6 6 $\frac{4}{4}$ 5 = $\frac{3}{8}$ 6 4 3

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face reveals.

8 7 4 3 6 6 6 - - 6 5 4 3 # $\frac{2}{2}$ 7 6 7 3 6 5 6 4 3

Moderato.

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - hab - it there. With ardent hope, with strong desire,

6 7 7 6 6/4 5 7 5 6 7

My heart, my flesh to thee aspire ; I burn to tread thy courts, and thee, My God, the living God, to see.

4 2 6 5 6 6 6 6 6 5 6 6 5 7

Andantino.

CAMDEN. L. M. 2 verses.

Mozart.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

7 7 6 5 6 3 7 - - 7 5 6 5 6 # 6
4 2 4 2

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies.

#6 6 6 7 - 4 2 - 6 6 - 7 - 6 5 6 4 - 5 3 -
4 2 - - 6 5 - - 7 - 4 3 4 - - 5 - -

To chase the darkness of my heart, A - rise, O God of light, a - rise, a - rise, a - rise, a - rise.

76. 7 5 5 5 6 # 6 #6 #6 6 6 7 - 3 6 3 7

St. PAUL'S. L. M.

Dr. Green.

Great Source of life, our souls confess, The various riches of thy grace; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

4 3 6 6 7 6 7 6 6 5 6 5 6 6 6 7

ALL SAINTS. L. M.

W. Knapp.

God of the Sab - bath, hear our vows, On this thy day, with - in thy house!

8 3 7 4 6 5 3 4 3 6 6 6 4 5 7 6 6 4 3 6 6 6 4 7

And own, as grateful sa - cri - fice, The songs which in thy tem - ple rise!

6 6 5 4 3 8 7 5 6 4 3 5 5 6 4 6 6 4 4 2 6 4 3 6 6 4 7

Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their

6 9/4 6 6/4 7 F 6 6/4 6 6/4 7 5 3 6

golden harps, And raise the tuneful notes of love! And raise the tune - ful notes of love.

7 6/4 7 7 7 6/4 6 6/4 7

Cantabile e Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a-dore; Rev-erence and awe be-come the tongue That

7 6 5 6 6 5 6 5 8 7 6 4 6 9 8 6 5 3 6 5 6 6

speaks the terrors of his pow'r. Rev-erence and awe be-come the tongue That speak the terrors of his pow'r.

6 7 6 6 4 3 7 6 5 6 6 5 6 5 8 7 4 6 6 6 9 8 6 5

Alto Dolce.

Lord, thou hast known my in - most mind, Thou dost my path and bed inclose; My waking soul on thee relies,

7 6 6 7 6 6 4 3 7 6 #6 6 8 7 5 - 6 6 6 5 6 6 7 #

On thee my sleeping thoughts repose: Where from thy presence can I fly, Lord, ever present, ever nigh?

4 3 3 6 #6 4 3 8 7 6 6 - 6 6 6 7

My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,

7 5 6 7 7 6 7 5 7 4 2 6 3 6 6 3 6

When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

6 6 6 6 7 7 3 8 7 5 3 6 7 4 2 6 6 6 6 6 7

Alto. Fuge.

We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food;

Treble.

We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food;

Base.

We bless the Lord, &c. 7 7 3 6 7 6 7 6 3
 $\frac{5}{3}$ 6 $\frac{5}{3}$ 6

Who pours his blessings from the skies, And loads our days with rich supplies.

Who pours his blessings from the skies, And loads our days with rich supplies.

Who pours, &c. 5 3 6 7 6 6 6 5 6 5 5 4 5 7
 $\frac{6}{6}$ $\frac{6}{3}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{5}{3}$

Con spirito.

Second Treble.

A - wake, our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,

P.

6 6 6 4 7 #6 8 3 3 3 6 4 #

Alto.

F.

And put a cheerful courage on! Awake, and run the heav'nly race, And put a cheerful courage on!

F.

6 4 5 3 6 6 7 6 5 4 3 6 4 3 6 4 3 4 2 6 4 3 5 3 3 3 6 6 4 7

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

7 5 6 5 6 7 6

4 3

voice to slumber calls, And silence reigns amid the spheres—a - mid the spheres.

7 5 6 6 6 7 6 7

4 3

O thou, to whose all - search - ing sight, The dark - ness shineth as the light,

Figured Bass: 4 3, 6, 6 6, 4 3, 6, 6, 4 3, 6, 6 5, 4 3

Search, prove my heart, it pants for thee, O burst these bonds, and set me free.

Second Treble. F. Alto.

P. F. P. F.

Organ or Voice.

Figured Bass: 6 --, #6, 6, 7, 5 6, #6, 4 3, 7, 5, 8 7, 6 5, 7

EFFINGHAM. L. M.

Second Treble. P. Alto. F.

At anchor laid, remote from home, Toiling I cry, sweet spirit come. Celestial breeze, no longer stay, But swell my sails, and speed my way.

Organ or Voice.

6 4/3 6 4/2 6 4/3 = 6 4/2 6 4/3 6 6/4 6 5 6 6 6 4

DUKE STREET. L. M.

J. Hatton.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

4 6 4 6 5 6 6 5 6 6 5 6 6 3 6 4 6 4 3 5 3 6 6 8 7

DRESDEN. L. M. 6 lines.

Preserve me, Lord, in time of need, For succour to thy throne I see, But have no merit there to plead, My goodness cannot reach to thee.

6 5 4 3 6 5 4 3 6 6 6 4 7 5 6 3 4 5 3 6 4 7

HAGUE. L. M.

From the German, "Herr Jesu Christ dich zu uns wend."

Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High was thy throne e'er heav'n was made, Or earth thy humble footstool laid.

6 #6 8 7 6 5 7 5 6 5 7 6 5 6 5 7 6 8 7 5

Thou Lamb of God, thou Prince of Peace, For thee my thirsty soul doth pine; My longing

5 7 4 3
6 5 4 3 6
6 7 6 5 4 3
5 6 4 2 6 # 6
7 6 6 5 4 # 5 3
6 4 3 4 3 6

heart implores thy grace, Oh! make me in thy likeness shine! Oh! make me in thy likeness shine!

P. *F.*
P. Tasto. *F.*

6 6 4 3 6 5 4 3
5 7 5 6 4 5

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a vocal line with lyrics underneath. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment with figured bass notation below it. The lyrics for this system are: "No more fatigue, no more dis - tress, Nor sin nor death shall reach the place ; No groans shall mingle".

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a vocal line with lyrics underneath. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment with figured bass notation below it. The lyrics for this system are: "with the song, Which war - ble from im - mor - tal tongues, Which warble from im - mor - tal tongues." The system includes dynamic markings 'P.' and 'F.' and various musical notations such as slurs and phrasing slurs.

The hope of sin - ners lies be - - low, 'Tis all the hap - pi - ness they know ;

4/3 6 9/8 6 6 3 8 7 6 7 5 4 5 = 3 6 4/3 4/3 6 5 6 4 3 = 3

'Tis all they seek ; they take their shares, And leave the rest— And leave the rest a - mong their heirs.

P. F. *Tasto.* F.

6/4 7/5 6/4 7/6 4/5 = 7/5 6/4 5/3 = 3 6/4 = 7/4 6/7 6 6/4 8 7

H. & H. 9

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful

4 3 6 5 6 4 3 4 3 6 4 3 8 7 6 5 6 4 3 6 - - - # 6 4 3

thoughts op-press, And Si - on was our mourn-ful theme. Our harps, that, when with joy we sung, Were wont their

6 5 # 6 # 4 2 6 7 # 7 5 5 3 3 3 3 # 6 4 3

RICHMOND, Continued.

tune - ful parts to bear, With si - lent strings neg - lect - ed hung, On willow trees that wither'd there.

3 3 3 3 8 7 6 7
6 5 4 #

7 8 3 3 3 3 4 3 3 3 3 5 3 3 3 6 6 4 6 5 8 7 6 7
4 3

76.

NORFOLK. L. M.

J. Ashton.

Amid-t the various scenes of hills, Each stroke some kind design fulfils; And shall I murmur at my lot, When sov'reign love directs the rod?

6 5 8 7 6 6 4 3 # 6 6 7 # 6 6 # 6 # 6 6 5 6 7
4 3

Sal-va-tion is for-ever nigh, The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

Come hi-her, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord; Thy hands have brought salration down, And writ the blessings in thy word.

6 6 4 3 5 7 6 8 7 5 5 8 7 4 3 6 3 6 6 6 4 7

Second Treble.

This is the word of truth and love, Sent to the nations from a - bove, Jehovah here resolves to show, What his almighty pow'r can do.

7 5 6 6 - # 6 9 8 6 5 7 9 8 6 5

Eternal Ruler of the skies, How various are thy works, how wise! How great the wonders
 thou hast wrought, And deep beyond all search of thought!

Organ.

The score consists of two systems of four staves each. The first system contains the vocal melody and organ accompaniment for the first line of text. The second system contains the vocal melody and organ accompaniment for the second line of text. The organ part is written in a style characteristic of the Classical period, with clear harmonic support for the vocal line. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Cantabile'.

E - ter - nal Rul - er of the skies, How various are thy works, how wise!

4/3 6 4/3 6 7/5 6/4 3 7/5 6/4 3 7/5 6/4 3 6 6 6/4 7

88.

St. GEORGE'S. L. M.

Retire, O sleep, from ev'ry eye! The rising morning re-ap-pears; The sun ascends the dappled sky, And drinks cre-ation's dewy tears.

6 6 4/3 6* 6/3 6 5 6* 6/4 6 6 4/3 6 6 4/3 6 5 4/3 6 6 4/3 6 5 4/3 6 6 4/3 6 6 4/3 7

PROCTOR. L. M.

Thus saith the high and lof - ty One, I sit up - on my ho - ly throne, My name is God, I

6 6 6 5 6 5 6 3 6 6 6 4 8 7 5 4 6

P. F. P. F.

dwel on high, Dwell in mine own e - ter - ni - ty. Dwell in mine own e - - ter - ni - ty.

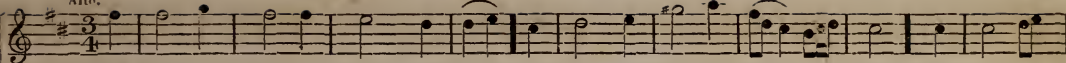
6 4 6 6 3 6 6 7

GEORGETOWN. L. M.

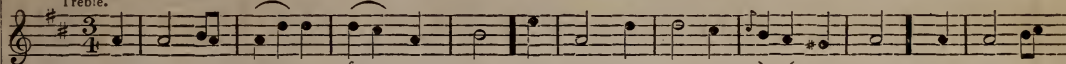
Haydn.

73

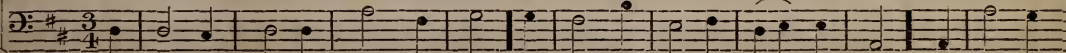
92.
Alto.



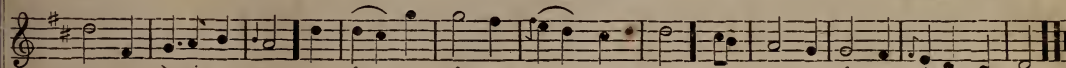
Treble.



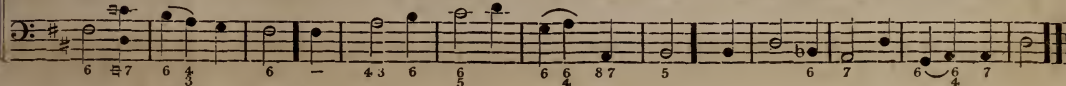
To thee, O God, with - out *fs* de - lay, Will I my morning hom - age pay; For thee I



7 6 4 3 6 5 6 4 2 6 #6 7 6 6 7 5 4



long, for thee I look, So *fs* pil - grims seek the *fs* cool - ing brook. So *fs* pil - grims seek the cool - ing brook.



6 #7 6 4 6 - 4 3 6 6 5 6 6 4 8 7 5 6 7 6 6 4 7

Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.

6 5-6 6 7 7 6 6-6 6 6 6 7 5 6 4 2 6 6 5 4 6 5 6 6 8 7

Great God! to thee my ev'ning song With humble grat-i-tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

6 4 6 #6 4 3 6 #6 4 3 6 6 4 # #6 4 3 #6 4 3 6 6 4 3 6 6 6 8 7

Hymn by Isaac Watts

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

6 5 6 $\frac{6}{3}$ 6 6 7 $\frac{4}{2}$ # 7 6 $\frac{4}{3}$ 7 6 # 6 $\frac{4}{3}$ 4 3 6 $\frac{4}{3}$ 6 # 6 $\frac{4}{3}$ $\frac{4}{2}$ # 6 6 7

From vocal air and concave skies, Let wafted hal - le - lu - jah's sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

6 6 6 6 7 6 6 # 6 $\frac{4}{3}$ 6 5 # 6 $\frac{4}{3}$ 6 6 $\frac{4}{3}$ 7 5 # 6 6 $\frac{4}{3}$ 6 6 6 7 4 3 6 4 6 6 7

Great God, at - tend, while Zi - - on sings The joy, that from thy pres - ence springs,

Figured bass notation: $\frac{4}{3}$ 6 6 $\frac{6}{4}$ 7 $\frac{6}{3}$ 5 6 $\frac{\#6}{3}$ 6 $\frac{\#6}{3}$ 6 $\frac{6}{4}$ 7 $\#$

To spend one day with thee on earth, Ex - ceeds a thou - sand days of mirth.

Figured bass notation: 5 $\frac{\#6}{4}$ 6 $\frac{6}{4}$ 5 $\frac{4}{2}$ 6 $\frac{4}{3}$ 6 5 6 $\frac{6}{4}$ 7

Musical score for 'Trenton' in G major, common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone." The piano part includes figured bass notation: 6, 6, 6 4 7 6 5, 4 3 6, 5 6 5 7, 7, 6, 6 5 6 4 8 7.

Musical score for 'Chapel Street' in G major, common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appar, Thy goodness crowns the circling year." The piano part includes figured bass notation: 6 4 3, 7 4 6, 6 4 6 6, 6 4 7, 5 6 5, 5 6 5, 6 5 5 4 6 5, 6 7.

Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;

6 5 6 6 7 6 5 3 6 6 6 3 3 3 7 6 5 4 3

Let all the pow'rs with - in me join, In work and wor - ship so di - vine.

#6 6 6 5 4 3 3 3 3 5 3 3 3 6 6 4 7

The King of saints, how fair his face, A - - dorn'd with maj - es - - ty and grace!

Unison.

6 6 7 4 2 6 6 6 6

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a bass line with figured bass notation. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lyrics are: "The King of saints, how fair his face, A - - dorn'd with maj - es - - ty and grace!". The word "Unison." is written above the bass line. Figured bass notation is present below the bass line: 6, 6, 7, 4, 2, 6, 6, 6, 6.

He comes with bles - sings from a - bove, And wins the na - tions to his love.

6 5 4 3 4 6 6 6 6 6 8 7

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a bass line with figured bass notation. The music continues in common time. The lyrics are: "He comes with bles - sings from a - bove, And wins the na - tions to his love.". Figured bass notation is present below the bass line: 6 5, 4 3, 4, 6, 6, 6, 6, 6, 8 7.

ARMLEY. L. M.

Lamento: *vcl.*

Alto. *Ad lib.*

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord;

8 7 6 5 4 # 6 5 4 # 6 6 6 4 8 7 # -

When he com - plain'd in tears and blood, As one for - sak - en of his God.

5 # 6 4 3 6 5 6 6 5 4 # 6 6 5 4 # 6 6 6 4 8 7 # -

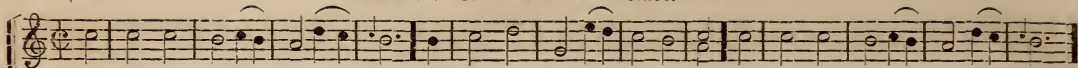
Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

7 6 6 5 6 6 6 7 6 6 5 6 6 7 6 6 5 6 8 7 5 6 7

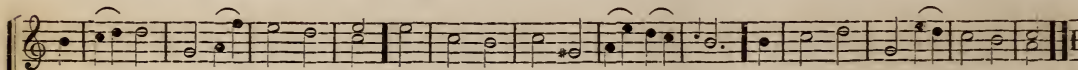
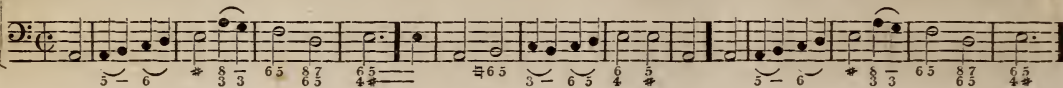
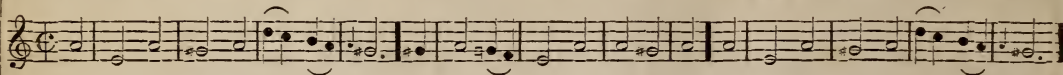
Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

5 7 6 7 5 6 3 6 7 6 5 6 5 3 7

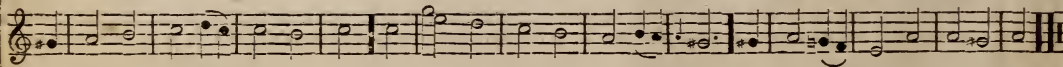
LEICESTER. L. M. 6 lines.



When, 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prise,



The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?



Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities! Welcome, sweet sleep, that driv'st away, The toils and follies of the day!

Dear Jesus, when, when shall it be That I no more shall break with thee? When will this war of passion cease, And I enjoy a lasting peace.

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, and friends betray'd him to his foes.

80.

BABYLON. L. M.

Ravenscroft.

Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner tru-t in thee?

Affetuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

♯ 5 3 6 7 6 5 4 ♯ 6 4 6 4 6 6 5

Can bid the soul re - turn to light, And break the slum - ber of the dead ?

♯ 6 6 6 5 6 4 6 3 8 7 6 5 4 ♯ 6 6 4 6 5 6 6 6 5

Be - hold the path which mortals tread, Down to the re - gions of the dead!

3 3 4 5 7
4 5 4 3 2
6 7 4 5
6 3 6 4
6 4
6 6 4 7

Nor will the fleet - ing mo - ments stay, Nor can we mea - sure back our way.

6 6 6 6 3 4 6
6 6 3 4 6
6 7 4 5
6 3 6 6 4 5

So fades the love - ly, bloom - ing flow'r, Frail, smil - ing sol - ace of an hour ;

#6 6 6 #6 6 5 4 # 6 6 4 3 6 6 4 3 7 #6 6 4 5 #

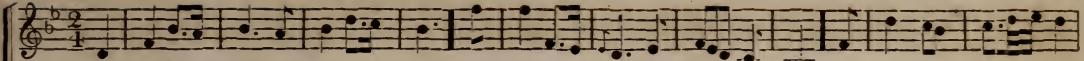
So soon our tran - sient comforts fly. And pleasure on - ly blooms to die.

6 #6 4 3 6 6 7 6 5 4 # 7 8 7 6 5 4 # 6 8 7

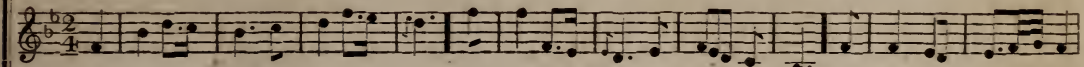
LIMEHOUSE. L. M.

Musical score for the first system of the hymn "LIMEHOUSE. L. M.". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "In mem'ry of your dy - ing Friend, Do this, he said, till time shall end,". The piano accompaniment includes figured bass notation: 6 5, 6 5, 6 4, 5*, #6 3/4, 6, 6 4, 7*.

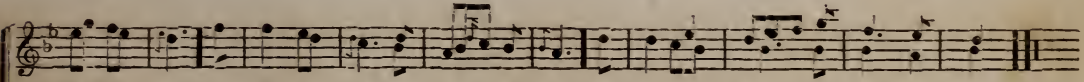
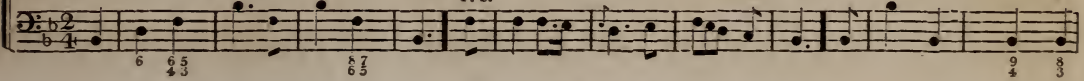
Musical score for the second system of the hymn "LIMEHOUSE. L. M.". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Meet at my ta - ble and re - cord, The love of your de - part - ed Lord." The piano accompaniment includes figured bass notation: 8 7, 6 5 3 6, 6 4*, #6 3/4, 6* 3/4, 3, 6, 6 4*, #6 2, 6, #6 3/4, 6, 6 4, 7*.



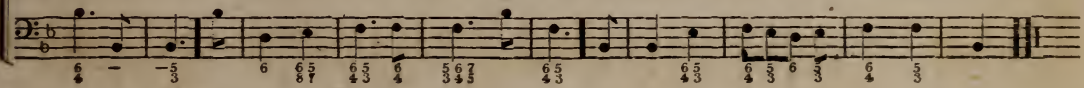
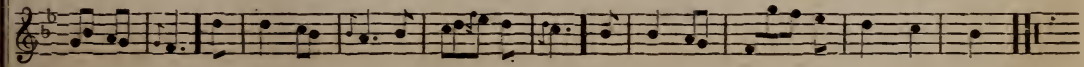
Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God,



T. S.



dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.



God of my life, through all its days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light,

6 4 5 5 6 5 6 5 6 4 5 6 6 5 6 5 6 5 6 5 6 4 3

And warble to the si - lent night. The song shall wake with op' - ning light, And warble to the si - lent night.

4 6 6 6 6 6 5 7 6 5 6 5 6 5 6 4 5 6 6 5

Awake, my soul, to hymns of praise; To God the song of tri - - - umph raise;

6 6 5 7 8 7 8 7 5 #6 6 6 5 7 #

A - dor'd with maj - es - - ty di - vine, What pomp, what glo - - ry, Lord, are thine?

6 4 6 4 3 3 6 4 7

St. PATRICK'S. L. M.

T. A. Geary.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own con-so-la-tion draw, From what thy servant Moses saw.

6 6 6 5 7 8 7 8 7 8 7 6 6 4 6 5 6 6 5 6 5 6 4 6 5 6 4 6 5 6 4 8 7

WELLS. L. M.

Holdrad.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

6 5 6 5 6 4 3 5 6 7 6 4 5 6 3 6 3 6 6 6 6 5 6 4 3

WOODSTOWN. L. M.

From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

6 7 5 8 7 6 #6 6 5 6 7 6 7 5

4 3 2 4 3 4 3 5 4 3 4 3 5 4 3

NINETY-SEVENTH PSALM TUNE. L. M.

Darkness and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wait.

6 8 7 6 5 7 6 5 6 5 6 7 6 4 6 5 6 4 6 8 7

3 3 4 3 5 4 3 6 5 4 5 3 4 5 6 4 3 4 5 6 4 3

St. DAVID'S. C. M.

Ravenscroft.

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wondrous works declare.

72.

St. JAMES'. C. M.

Courteville.

How shall I praise th'eternal God, That infinite unknown? Who can ascend his high abode, Or come before his throne?

My God, my portion, and my love, My ev-er-last-ing all! I've none but thee in heav'n a-bove, Or on this earthly ball.

6 6 6 5 3 6 * 6 8 7 7 6 # 5 5 6 6

Lord, hear the voice of my com-plaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.

6 4 3 6 8 7 8 7 4 3 6 # 6 6 7 6 6 4 3 8 7 5 4 8 7 6 4 6 4 5 3 4 6 3 6 6 4 7

JORDON. C. M.

Harwood.

Shepherds re-joice, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!

6 7 7 5 6 4 7 6 6 7 4 6 4 6 7 2 5 4 8 7 6 5 4 3 6 8 7 5 6 4 7

STAMFORD. C. M.

W. Tansur.

The glorious armies of the sky, To thee, Almighty King, Har-mo-nious anthems consecrate, And hal-le-lu-jahs sing.

6 6 7 5 6 4 5 6 5 6 5 6 5 6 5 6 4 5 6 7

“ Let heav'n arise, let earth appear!” Said the Almighty Lord; The heav'ns arose, the earth appear'd, At his cre - a - ting word.

6 3-2 6 6 4 5 7 6 6 4 5 7 5 6 4 7 6 5 4 3 6 3 6 6 5 7

Thick darkness brooded o'er the deep: God said, “ Let there be light !” The light shone round with smiling ray, And scatter'd ancient night.

P. F. P. F. P. F.

6 5 4 # 6 7 6 4 5 7 # # 6 6 # 6 4 5 7 6 # 4 3 6 4 6 6 5 7

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de-lay.

6 6 6 6 8 7 6 5 $\sharp 6$ 3 6 6 6 6 6 5 6 3 6 6 6 8 7

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, Could make me so re-joice.

6 8 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 7

ARLINGTON. C. M.

Dr. Arne.

Adagio Affettuoso.

Musical score for 'ARLINGTON' in G major, 3/2 time. It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the bottom two staves. The lyrics are written below the second treble staff.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

#6/4 3 5 #6/4 3 6 5 6/4 3 6 5/4 3 6 6 6 6 8 7

CANTERBURY. C. M.

Ravenscroft.

Musical score for 'CANTERBURY' in G major, common time. It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the bottom two staves. The lyrics are written below the second treble staff.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me.

6 4 3 5- 6 6 #6/4 5 6/4 3 8 7 5 6 7 6 7

First system of musical notation for 'St. Martin's'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "O Thou, to whom all crea - tures bow With - in this earth - ly frame,". The piano accompaniment includes figured bass notation: 6, 4, 3, 6, 6, 6, 6, 4, 3, 7.

Second system of musical notation for 'St. Martin's'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Thro' all the world how great art thou, How glorious is thy name!". The piano accompaniment includes figured bass notation: 6, 4, 6, 5, 6, 6, 4, 3, 3, 6, 6, 4, 5, 7.

Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours, And that, &c. And that, &c.

7 3 6 6 8 7 7 5 3 3 3 3 3 6 4 5 6 6 8 7

76. *Maestoso.*

TALLIS' CHANT. C. M.

Tallis.

O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

5 7 6 6 8 7 5 7 6 6 5 6 7

Hap - - py the man, whose grac - es reign, Where love in - spires the breast ;

6 6 6 3 4 7 6 3 6 6 4 8 7

Love is the bright - est of the train, And per - fects all the rest.

6 5 3 6 3 4 6 6 5 6 4 3 8 7 6 5 3 4 3 4 3 6 6 6 7

The first system of music for 'NEWTON' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

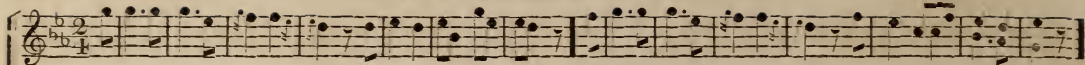
Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace. The tribute of your tongues.

The second system of music for 'NEWTON' continues the melody and bass line from the first system. It includes a series of figured bass notes below the bass staff: 6 6 8 7 5 6, 6 5 4 3, 5 6 5 4 6 7, 4 6 6 4 3, 6 5 6 7 -.

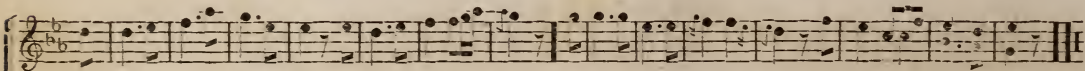
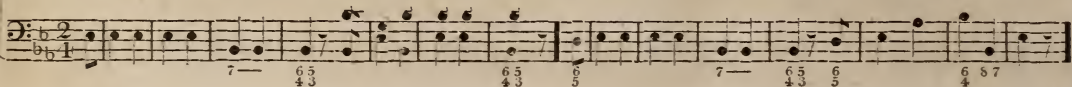
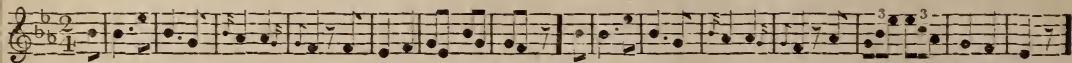
The first system of music for 'ST. GREGORY'S' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

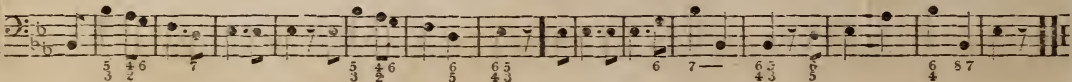
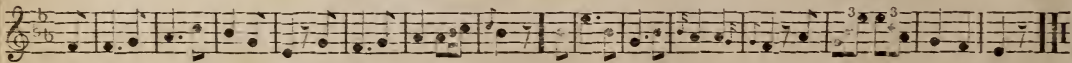
The second system of music for 'ST. GREGORY'S' continues the melody and bass line from the first system. It includes a series of figured bass notes below the bass staff: 5 6 4 3, 6 6 4 3, 6 6 4 7, 6 6 5 4 6, 6 7 5 4 3, 6 4 3, 6 6 5 7.



While thee I seek, protecting Pow'r, be my vain wishes still'd ; And may this con-se-crat-ed hour, With better hopes be fill'd !



Thy lov-e the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer-cy I adore.



Great God, how in - fi - nite art thou ! What worthless worms are we ! Let the whole race of creatures bow, And pay their praise to thee.

6. 7 6 5 6 6 5 6 6 8 7 6 6 6 5 6 6 3 6 3 6 6 5 4 8 7

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

6 5 6 6 6 8 7 6 5 6 6 8 7 6 4 3 4 3 6 4 3 6 5 6 6 5 6 6 8 7 6 4 8 7

Moderato.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

6 6 4 3

ply - ing all their need." "I'll be a God to thee and thine, Sup - ply - ing all their need."

4 3 6 4 3 6 4 3 6 4 7

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

6 5, 6, $\frac{3}{4}$, 8 7, 3 $\frac{4}{2}$, 6, $\frac{6}{4}$, 7, 8 7, 3, 6 6 5 3, 6 7 3, 6 5 6, $\frac{6}{4}$, 7

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

5 7, $\frac{6 6}{4}$, $\frac{6 3}{3}$, 8 7, 6 5 7, 8 7, $\frac{6 6}{4}$, $\frac{6 3}{3}$, 8 7, $\frac{5 6}{2}$, $\frac{6 4}{3}$, $\frac{6 5}{3}$, $\frac{6 8}{5}$, 6, 6 6 8 7

The Lord, our God, is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.

6 4 6 4 5 5 2 5 3 6 7 4 5 6 4 4 3 6 6 6 4 7

Rebel, ye waves, and o'er the land, With threat'ning aspect roar; The Lord uplifts his awful hand, And chains you to the shore.

T. S. 5 3 b 5 6 4 3 6 - 6 6 4 7

Now to the Lamb that once was slain, Be endless honours paid; Sal va - tion, glo - ry, joy remains, For - ev - er on his head.

7 3 6 3 6 5 6 6 6 7 6 4 3 6 6 6 7

Tasto. F.

ALBOROUGH. C. M.

V. Novello.

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord, His worthy praise proclaim.

6 7 6 7 # 5 6 7 # 6 5 6 4 2 # 7

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im-

6 6 6 7 6 6 7

mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies.

Solo P. Alto. Tutti. F. Solo P. Tutti. F.

8 7 6 7 8 7 6 7 8 7 6 7 8

3 4 2 3 4 3 - 7 4 3 6 6 4 7

My God, the steps of pi-ous men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup-ports them still.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

Wh'e shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone around.

6 3/4 6 6/4 7 6# 6/3 6 6/4 7 6 6- 4/3 4/3 4/3 4/3 6/5 3 6 4/3 6 6 6/4 5/3-

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/4. The melody is written on the upper staves, and the bass line is on the lower staves. The lyrics are placed below the first two staves. The piece concludes with a double bar line.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

6 5/3 4 5- 8 7 7 6 6 5 5/3 4 8 7 5- 8 7 7 6/5

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is common time (C). The melody is written on the upper staves, and the bass line is on the lower staves. The lyrics are placed below the first two staves. The piece concludes with a double bar line.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'ry sweet a snare.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King!

CHESTERFIELD. C. M.

Dr. Haweis.

Lor!, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re-joice.

ABRIDGE. C. M.

I. Smith.

Great God, to thee my grateful tongue, My fer-vent thanks shall raise; Inspire my heart to raise the song, Which cel-e-brates thy praise!

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

6 5 7 6 8 7 6 5 7 -6 -5 2 3 8 7 8 7 6 5 6 5 -4 6 6 5 7 7

CHORUS. Assai Allegro.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

6 4 3 6 6 6 6 6 6 6 4 2 6 4 3 7 7 6 6 6 6 7

Musical score for 'Tweed' in G major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Sweet is the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!"

6 7 5 6 8 7 6 5 4 3 5-7 5 6 7 5 6 4 3 5 6 7 4 3 4 2 6 4 3 6 6 5 7 4 3-

Tenor.

PETERBOROUGH.

C. M.

Musical score for 'Peterborough' in G major, common time. The score consists of four staves: a Tenor vocal staff, a staff for 2d Treble or Alto in 8va, and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Once more, my soul, the rising day, Salutes my waking eyes: Once more my voice, the tribute pay, To him that rules the skies."

8 7 7 3 5 6 6 7

The va - rious months thy good - ness crowns: How beauteous are thy ways!

6 6 4 3 6 5 6 4 3 6 4 3 6 5 6 4 7

Second Treble. Tenor.

The bleating flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise.

5 6 7 8 7 5 6 6 5 6 6 6 5 6 7

Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of

6. 6 7 4 5 6 7 4 5 6 5 6 4

all my joys, - - - A - loud will I re - joice. A - loud will I re - joice.

2d Treble. Alto. F. F.

6 4 5 6 5 6 6 8 7 6 7 6 6 8 7 6 7

Musical staff for the first system of 'Manchester', featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of quarter and eighth notes with various rests and phrasing slurs.

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.

Musical staff for the second system of 'Manchester', continuing the melody from the first system.

Bass line for the second system of 'Manchester', featuring a bass clef and a 3/4 time signature. The accompaniment includes quarter and eighth notes.

7 5 6 4 7 4 3 6 4 3 4 3 6 5 6 5 6 4 3 5 4 3 6 4 7

Musical staff for the first system of 'Bridgeport', featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody includes quarter and eighth notes with phrasing slurs.

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

Musical staff for the second system of 'Bridgeport', continuing the melody from the first system.

Bass line for the second system of 'Bridgeport', featuring a bass clef and a 3/4 time signature. The accompaniment includes quarter and eighth notes.

7 6 4 6 5 4 3 6 6 6 7 5 6 7 6 6 7

CLIFFORD. C. M.

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a second vocal line labeled "2d Treble.", then a third vocal line, and finally a bass line labeled "Voice or Organ." The music is in G major (one flat) and common time. The lyrics are: "To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's". The first measure of the bass line includes the numbers 6, 6, 6/4, 6. The second measure includes 5, 6, 7, 4, 5 and 6, 5, 4, 3. The third measure includes 6, 5, 6, 5, 7. The fourth measure includes 6. A dynamic marking "p" is present at the beginning and end of the system.

This system contains the next four staves of the musical score. The top staff is the vocal line, followed by a second vocal line labeled "F. Counter.", then a third vocal line, and finally a bass line. The lyrics are: "God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made." The music continues in G major and common time. The first measure of the bass line includes the numbers 6, 6, 6, 6. The second measure includes 6, 5, 6, 5, 7. The third measure includes 6, 5, 6, 5, 7. The fourth measure includes 6, 6, 5, 6, 5, 4, 3. A dynamic marking "f" is present at the beginning of the system.

KENDALL. C. M.

Tempests a - rise, when God appoints, And mighty oceans roar ; He bids the winds and waves be still, And straight the storm is o'er.

Base. Ad Lib

Voice or Organ.

6 6 4 3 6 7 6 6 6 7 6 6 6

DEDHAM. C. M.

Sweet was the time when first I felt, The Saviour's pard'ning blood ; Applied to cleanse my soul from guilt And bring me home to God.

H. & H.

16

6 4 3 6 6 6 4 7 5 6 #6 8 7 6 5 6 3 6 6 4 6 7

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

88.

MEAR. C. M.

O, 'twas a joyful sound to hear, Our tribes de-vout-ly say, Up, Is-r'el to the temple haste, And keep the fes-tal day.

Far from the world, O Lord, I flee, From strife and tu - mult far ;

6 5 5 6 6 5 6 - 4 3 6 5 4 3

From scenes where sin is wag - ing still, Its most suc - cess - ful war.

6 6 6 6 5 4 3 6 6 5 4 3 6 6 5 4 3

Be - - gin, my soul, the lof - - ty strain, In - - ermi - - ac - cent sing,

7 6 4- 3 6 5 6 7 5 9 8 4 3 . 6 3 4 6 4 6 9 8 6 4 5 7

A sa - cred hymn of grate - - ful praise, To heav'n's Al - - migh - ty King!

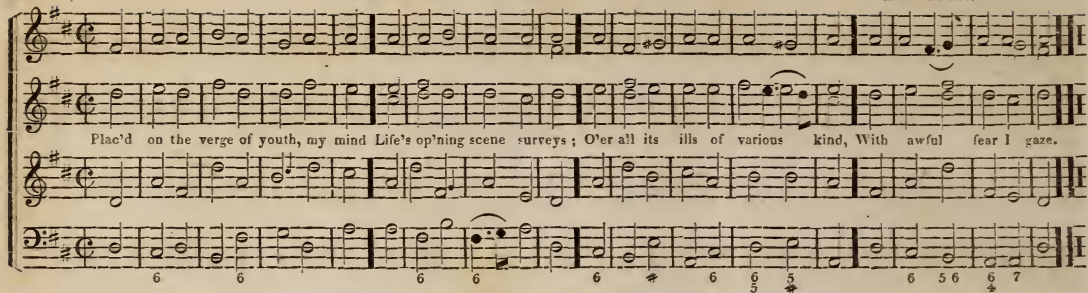
8 7 5 4 4 3 7 6 4 3 6 6 5 7 3 3 3 7 6 6 4 5 7

- Come, let us join our cheer - ful songs, With an - gels round the throne ;

6/4 6 8 7 / 6 5 6 7 / 4 6 3 # 4 / 2 6 6 5 7 / 4 #

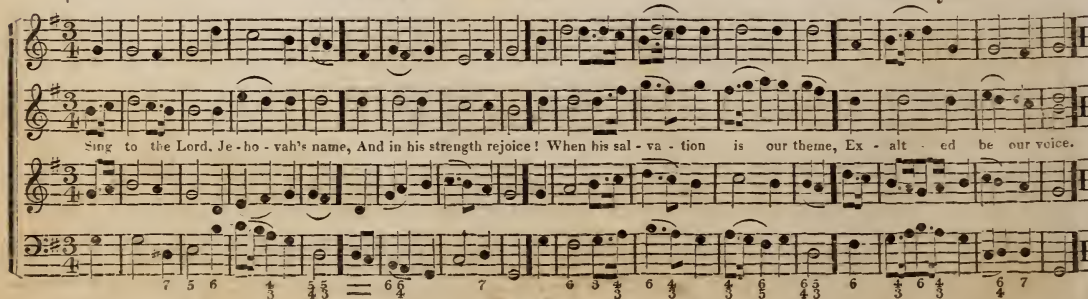
Ten thou - sand, thou - - sand are their tongues, But all their joys are one.

7 # - 6 5 / 4 # 3 8 7 6 5 / 4 3 6 # / 3 0 # / 6 4 / 3 8 / 3 3 3 3 6 6 / 4 5 6 / 4 7



Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind, With awful fear I gaze.

6 6 6 6 6 # 6 6 5 # 6 5 6 6 7



Sing to the Lord, Je-ho-vah's name, And in his strength rejoice! When his sal-va-tion is our theme, Ex-alt-ed be our voice.

7 5 6 3 5 5 = 6 6 7 6 3 3 6 4 4 5 6 3 6 3 6 7

All glory be to God on high, And on the earth be peace! Good will, henceforth, from heav'n to men, Begin and never cease.

6 6 7 8 7 3-#6 6 6 8 7 6 6 3 6 7

God, my sup-port-er, and my hope, My help for - ever near; Thine arm of mercy held me up, When sink-ing in de - spair.

5 #6 6 6 7 #6 6 7 6 4 3 6 5 6 4 3 6 7

Maestoso.

A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - ly

3 6 6 8 7 3 - 6 4 3 4 3 6 6 8 7 6 5 4 3 3 3 6 5 9 8 4 3

race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

P. F. P. F.

7 6 7 5 3 2 6 5 4 3 6 2 6 5 6 4 7

Thee we adore, E - ter - nal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

I know that my Re - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

Con. Spirito.

In God's own house pro - nounce his praise, His grace be there re - veals :

2 6 3 2 6 5 4 3 6 3 7 6 4 4

To hear'n your joy and won - der raise, For there his glo - ry dwells.

6 6 5 6 6 3 3 3 3 6 4 3 6 4 5 7

Moderato.

Lord, thou wilt hear me when I pray, I am for-ev-er thine; I fear be-fore thee all the day, Nor would I dare to sin.

6 6 5 6 6 5 #6 6 5 8 7 6 6 5 6 6 6 8 7

Affettuoso.

In early morn, without delay O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

6 7 8 7 6 6 7 4 3 6 6 3 4 6 6 6 #6 6 6 7 6 6 7

Let not despair nor fell re - venge, Be to my bosom known ; O give me tears for oth - ers' woes, And patience for my own.

6 5 7 8 7 5 6 8 7 7 5 #6 6 5 6 5 7 6 7 5 6 8 7

• 64.

BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

6 6 6 7 6 6 6 5 6 6 6 7

♩ 60.
Grave

WINDSOR. C. M.

G. Kirby.

My God, how many are my fears. How fast my foes increase! Their number how it multiplies, How fatal to my peace!

5 # 6 5 7 8 7 8 7 # 6 6 5 7 8 7 8 7 # 8 7 5 8 7 5 7

♩ 80.
Lamentevole.

BURFORD. C. M.

Purcell.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In agony he pray'd.

6 # 5 # 6 8 7 # - # 3 6 # 6 7 6 5 5 # 6 8 7 # 6 6 6 8 7

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

6 # 6 3 6 - 6 6 6 5 7 6 7 6 3 - 6 # 3 5 6 5 3 # 6 # 6 # 6 3 6 6 5 7

Lord, what is man, poor feeble man, Eorn of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

8 7 6 7 - 6 5 6 6 8 7 6 # 6 5 # 6 6 8 7

Lamentevole.

The first system of musical notation for 'Bangor' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The lower staff is in bass clef with a key signature of one flat (B-flat major) and a common time signature. The music is marked 'Lamentevole' and features a melodic line with various ornaments and a supporting bass line.

Hark! from the tombs, a doleful sound, My ears at - tend the cry: Ye living men, come view the ground, Where you must shortly lie.

The second system of musical notation for 'Bangor' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The lower staff is in bass clef with a key signature of one flat (B-flat major) and a common time signature. The music continues the melodic and bass lines from the first system.

The first system of musical notation for 'Funeral Hymn' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F# major) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F# major) and a common time signature. The music is marked 'Funeral Hymn' and features a melodic line with various ornaments and a supporting bass line.

The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.

The second system of musical notation for 'Funeral Hymn' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F# major) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F# major) and a common time signature. The music continues the melodic and bass lines from the first system.

BETHER. C. M.

Dr. Howard.

Return, O God of love, re - turn, Earth is a tiresome place ; How long shall we, thy children, mourn, Our absence from thy face ?

6 # 6 6 4 # 7 6 # 4 5 6 6 5 3 6 6 6 # 4 6 6 6 4 # 7

♩ 80.

WANTAGE. C. M.

Now I forbid my carnal hope, My fond desires recall ; I give my mortal interest up, And make my God my all.

6 8 7 6 4 # 6 6 4 8 7 8 7 6 8 7 # 6 # 6 # 7

Tenor and Alto.

Now let our droop - ing hearts re - vive, And ev' - - ry tear be dry!

7 6 5 6 7 6 7 6 5 # 4 3 #

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

7 6 6 6 5 4 # 6 6 6 4 5

Behold thy waiting servant, Lord, De-vot-ed to thy fear; Re-mem-ber and confirm thy word, For all my hopes are there.

6 6 #6 # 7 6 6 6 5 # 6 6 #6 6 6 9 8 6 7

That awful day will sure-ly come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

8 7 # # # 8 7 6 5 6 6 8 7

84. WORKSOP. C. M.

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

5 # 6 5 7 8 7 5 6 5 6 # 6 6 8 7 8 7 5 6 5 6 6 8 7

3 4 # 4

84. HASELTON. C. M. I. Jackson.

Help, Lord, for men of virtue fail! Re - li - gion los - es ground; The sons of wickedness prevail, And treacheries a - bound.

6 - 6 # 6 6 6 5 # 6 # 6 8 7 7 5 6 6 5 6 # 6 8 7

3 2 4 # 4 # 4 # 4 # 4 # 4

A - wake, ye saints, and raise your eyes, And raise your voices high ;

6 4 3 6 6 5 4 3 2 6 6 7

P. Second Treble. F. Alto.

A - - wake, and praise that sov' - reign love, That shows sal - - va - tion nigh.

P. F.

8 7 9 8 6 6 - 6 8 7 4 3
 6 5 4 3 4 3

Rebuke me not, O Lord, for-give; In mercy O reprove; And in thy mercy grant re-lief, Nor cast me from thy love.

6 5 - 6 6 8 7 # 6 6 - # 6 5 6 # 5 - 6 5 5 7 # 6 # 6 # 6 # 6 # 6 6 6 6 6 6 6 7

4 4

2d Treble, or Alto in 8 va.

By foreign streams that murrur'd round, While captive Israel mourn d, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

6 6

4 4

On Thee, each morning, O my God, My wak - ing thoughts at - tend ;

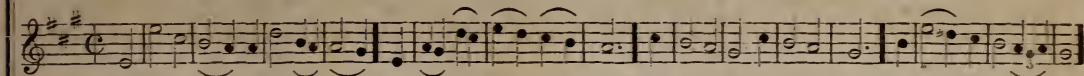
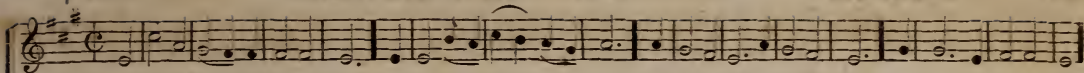
3 6 4 3 6 4 3 6 4 3

Detailed description: This system contains the first two lines of music. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the two staves. The music consists of quarter and eighth notes, with some notes beamed together. There are fermatas over some notes. Below the bass staff, there are numbers 3, 6, 4, 3, 6, 4, 3, 6, 4, 3, which appear to be figured bass notation or fingerings.

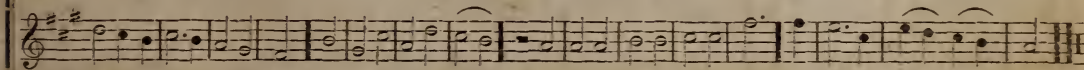
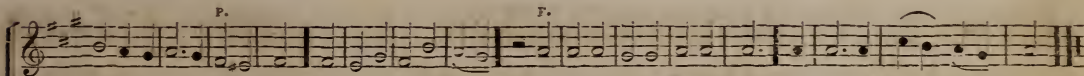
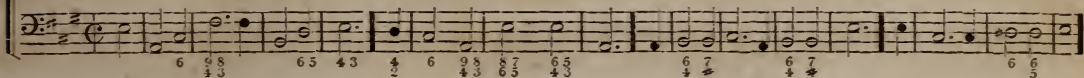
In Thee are found - ed all my hopes, In Thee my wish - es end.

4 3 6 5 6 8 7 6 6 6 7

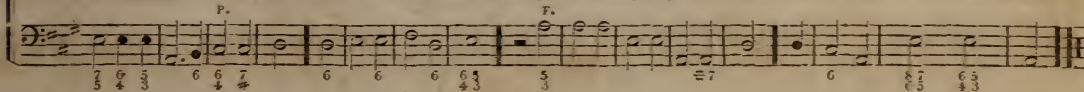
Detailed description: This system contains the second two lines of music. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the two staves. The music consists of quarter and eighth notes, with some notes beamed together. There are fermatas over some notes. Below the bass staff, there are numbers 4, 3, 6, 5, 6, 8, 7, 6, 6, 6, 7, which appear to be figured bass notation or fingerings.



While shepherds watch'd their flocks by night All seated on the ground; The angel of the Lord came down, And glory shone around.



"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man-kind."



Now shall my inward joys arise, And burst in - to a song; Almighty love inspires my heart, And pleasure tunes my tongue.

4/3 6/3 6/4 6/5 6/3 6/7 6/3 6/5 6/4 6/3 6/4 6/7

80.

CLARENDON. C. M.

Isaac Tucker.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

6/5 6/3 6/4 6/3 6/3 6 6/3 6/5 6/7 6/5 6/5 6/7 6/4 6/6 6/6 6/5 6/7 6/4

Come, let us lift our joy-ful eyes Up to the courts above, And smile to see our Fath-er there

7 6 6 6 5 6 6 7 6 4 3 6 6 6 5 4 3

Upon a throne of love. And smile to see our Fath-er there Upon a throne—a throne of love.

P. F. P. F.

4 6 6 6 6 6 4 3 7 6 4 3 6 3 7

FOUNDLING. C. M.

I. Scott.

The Lord himself, the mighty Lord, vouches for to be my guide; The shepherd by whose constant care, My wants are all supplied.

6 5 6 6
4

6 8 7 6 5
4 3

6 7 6 7
4 4

6 5 6 6
4 4

9 8 6 5
6 4 3

7 6 7

CHELTENHAM. C. M.

Ravenscroft.

My God, my everlasting hope, I live up-on thy truth; Thine hands have held my childhood up, And strengthen'd all my youth.

6 6

6 - 5 6 5 7
4 #

6 5 6 8 7
3

5 6 7

6 5 7
4 3

Second Treble.

Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.

6 4 6 4 3 6 6 5 6 5 7 6 # 6 5 7 6 3 # 6 5 6 6 7

Thee I'll ex - tol, my God and King, Thy endless praise proclaim ; This tribute daily I will bring, And ev - er bless thy name.

6 6 6 6 6 7 4 3 6 6 7 # 5 6 6 6 7 # 7 6 6 6 7

When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul sur-veys,

When all, &c.

When all, &c. 6 6 6 7 6 6 6 7

Trans-ported, &c. In won-der, &c.

Trans-ported with the view, I'm lost In wonder, love and praise.

Trans-ported, &c. 6 6 4 3 6 5 8 3 3 6 5 7 6 7

4 3 3 3 4 3 8 3 3 5 4 5 4

FUNERAL THOUGHT. C. M.

Smith.

Musical score for 'Funeral Thought' in common time (C.M.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one sharp (F#). The lyrics are: "Hark! from the tombs, a doleful sound, My ears at-tend the cry; Ye living men, come view the ground, Where you must shortly lie." Below the piano accompaniment staves, there are fingering numbers: 5, #, 6, #, #, 7, 6, #, #, 6, #, 6, #, #, 6, #, 7.

EVERSLEY. C. M.

Dr. Nares.

Musical score for 'Eversley' in common time (C.M.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are: "My soul arise! shake off thy fears, And wipe thy sorrows dry; Je-sus, in heav'n thy witness bears, Thy record is on high." Below the piano accompaniment staves, there are fingering numbers: 6, 3, 6, -, 6, 3, 6, 5, 7, 5, 6, #, 6, 6, 7, #, #, 6, 6, 6, 7, 4, 3, #, 7, 5, #, 6, 6, 6, 7.

Re - - turn, O God of love, re - turn, Earth is a tire - some place;

6 $\frac{\#6}{4}$ ₃ 6 - $\frac{\#6}{4}$ ₃ 6 5 rt 6 - $\frac{4}{3}$ 6 7

How long shall we, thy chil - dren mourn, Our ab - sence from thy face?

6 6 $\frac{4}{3}$ 5 6 3 # 6 6 5 $\frac{4}{\#}$ # 6 6 $\frac{\#6}{4}$ ₃ 6 8 7 $\frac{4}{\#}$

My hiding place, my re- fuge, tow'r, And shield art thou, O Lord; I firm - ly anchor

6 6 6 6 7 2 6 3 5 6 3 6 6

all my hopes, On thy un - err - ing world, On thy un - err - ing word.

Second Treble. Alto. F. P. F.

Voice or Organ.

4 3 5 6 5 4 3 6 3 6 6 7

BROOMSGROVE. C. M.

O render thanks and bless the Lord; In - voke his holy name, Ac - quaint the

6 6 8 7 6 5 4 3 6 5 6 6 8 7 6 5 6

nations with his deeds, His matchless deeds pro - claim. His matchless deeds pro - claim.

6 3 3 5 4 3 6 6 6 6 5 6 6 5 3

Come, sound his praise abroad, And hymns of glo - ry sing. Je - ho - vah is the sov'reign God, The u - ni - ver - sal King.

6 5 3 5 7 6 6 5 6 5 6 6 3 6 4 8 7

Assai Allegro.

Praise ye the Lord! Hallelujah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!

Solo. Tutti. Unison. Solo. Tutti. Unison. F.F.

6 6 5 5 6 6 3 6 6 6 4 8 7

My soul, re - peat his praise, Whose mercies are so great! Whose anger is so slow to rise, So ready to abate.

6 6 6 7 7 6 6 7 6 6 7 6 6 6 6 4 3 6 6 4 3 6 6 4 3 6 5 4 3

High as the heav'n's are rais'd, Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

Unison. F. P. F.

7 -6 5 6 = = = -7 6 =5 5 6 6 7 6 6 6 7

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid ev'ry string awake!

7 5 6 4 7 6 3 7 5 6 3 6 7 5 3 6 6 3 6 6 6 7 6 3 7 3 6 6 7

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro-claim his pow'r abroad!

6 4 3 6 6 5 4 7 6 5 6 4 6 4 3 5 8 7

High as the heav'ns are rais'd, A - bove the ground we tread; So far the riches of his grace Our highest thoughts exceed.

6 6 6 #6 6 7 8 7 6 7 6 5 6 6 6 5 #6 3 6 6 6 7

4 4 3 4 5 4 5 3 4 3 6 4 3

72.

DOVER. S. M.

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de - light - ful seat.

6 4 6 4 4 3 6 4 6 6 4 6 5 6 6 6 7

3 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!

6 4/3 6 3 3/4 4/3 6— 9/8 7/6 6/5 4/4 4/3 6— 5— 3 6— 8 7 5/3 6 6 6 4 7

Maestoso.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

3/5 4/3 6 6 6 6— 4 3 5 6 3 5 6 4 7

SHIRLAND. S. M.

Stanley.

Behold the morning sun, Begins his glorious way; His beams through all the na-tions run, And life and light convey.

Voice or Organ.

5 6 6 7 4
6 5 6 6 5 4#
6 6 4 8 7

P. *F.* *F.*

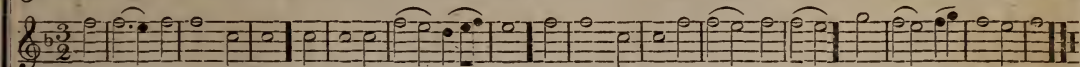
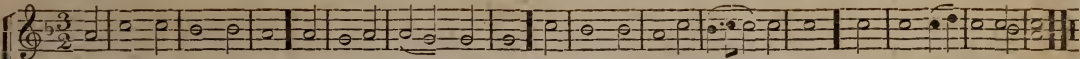
76.

ATHOL. S. M.

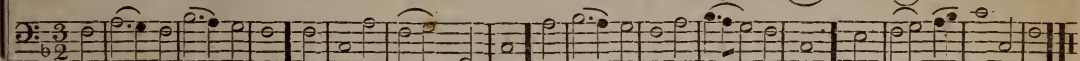
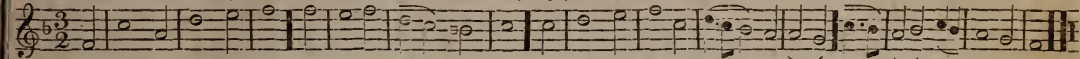
Rev. R. Harrison.

How various and how new, Are thy com-pas-sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

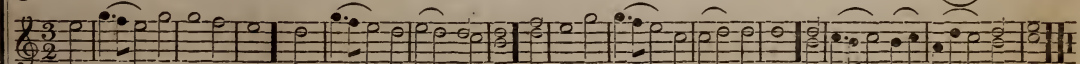
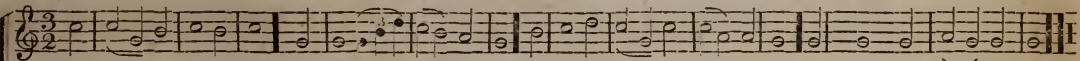
4 3 6 6 6 7 4
6 5 6 8 7 3 - 6 5 6 8 7 6 7 4



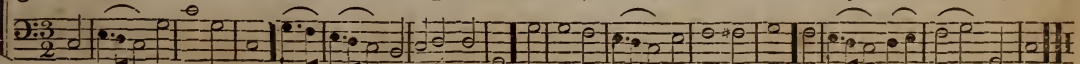
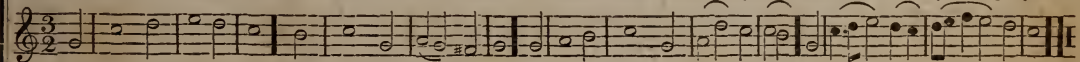
Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov - i - dence confirms thy word, And answers thy decesses.



6 6 4 3 6 6 6 4 5 6 4 3 6 4 3 6 5 4 6 6 6 7



Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re - viv - ing breast, And these re - joic - ing eyes.



6 7 6 6 6 4 7 7 4 2 4 2 6 6 5 6 5 4 3 4 2 6 4 3 4 3 6 6 6 4 5

He leads me to the hills, Where saints are blest a - bove, Where joy like morn - ing

5 6 4 6 3 3 6 5 3 6 4 7 6 #6- 6 6 4 7

Voice or Organ.

dew dis - tils, And all the air is love. And all the air is love.

P. F. P. F.

6 6 3 6 6 8 6 4 7

210

LEFAX, PHILADELPHIA, PA.

MUSIC STAFF

ORIGINAL COPR. 1910 BY J. C. PARKER

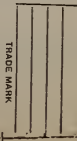


ind the path to heav'n.

6 5 6 4 5 7

Holt.

In spite of envious Jews.



6 6 - 6 4 7

6 5 6 4 5 6 6

6 5 6 4 6 6 7 5 3

INVOCATION. S. M.

Lockhart.

Come, Holy Spirit, come, Let thy bright beams a - rise; Dispel the darkness from our minds, And open all our eyes!

6 6 6 5 4 3 4 2 6 4 3 6 5 6 6 5 4 3 4 2 6 4 3 6 4 2 6 6 4 4 3 3 3 6 6 4 7

FAIRFIELD. S. M.

R. Harrison.

Let diff'ring nations join, To celebrate thy fame; And all the world, O Lord, com - bine, To praise thy glorious name!

6 5 6 8 7 6 5 6 7 6 4 3 8 7 5 6 7 6 7

Exalt the Lord our God, And worship at his feet; His nature is all ho-li-ness, And mercy is his seat.

The God Je-ho-vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

Heav'n with the echo shall resound,
 Grace! 'tis a charming sound, Har - mo - nious to the ear; P. Heav'n with the echo shall re -
 sound, - - - - -

6 6 5 4 3 6 6 6 4 3 6 5 4 3 6 7 6 4 3

Heav'n, &c. P. And all, &c. F. sound, with the echo shall resound. And all the earth shall hear, And all the earth shall hear, And all the earth shall hear

6 5 7 6 5 3 6 6 6 4 3 6 5 4 3 6 7 6 4 3

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice. And gra - cious - ly re - ply!

LITTLE MARLBOROUGH. S. M.

Musical score for "Little Marlborough" in 3/4 time, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The lyrics are: "To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice!"

6 \sharp 9 / 6 6 5 7 / \sharp \sharp 6 6 / \sharp - - 6 4 / 8 7 5 6 / 6 5 / 6 \sharp 6 / 6 6 5 7

80.
Grave.

DUNBAR. S. M.

Corelli.

Musical score for "Dunbar" in 3/2 time, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The lyrics are: "When overwhelm'd with grief, My heart within me dies, Helpless and far from all re-lief, To heav'n I lift my eyes."

5 \sharp / 5 \sharp 6 / 8 \flat 7 / 5 \sharp 3 / 5 \sharp / 5 \sharp 6 / 8 \flat 7 / 6 / 6 8 7

For my desponding soul, What comfort shall I find; Where is the sovereign healing balm, For an afflicted mind?

Figured Bass: $\sharp 6$ $\frac{6}{4}$ 6 8 7 $\frac{6}{5}$ $\frac{5}{4}$ $\sharp 5$ 6 $\frac{8}{7}$ $\frac{6}{5}$ $\frac{6}{5}$ 6 $\sharp 6$ $\frac{6}{4}$ 6 $\sharp 6$ $\frac{8}{7}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\sharp 6$ $\frac{6}{4}$ 6 6 6 $\frac{6}{4}$

Lamentevole.

And must this body die? This mortal frame decay? And must these active limbs of mine, Lie mould'ring in the clay?

Figured Bass: 6 $\frac{6}{4}$ $\frac{8}{7}$ 6 $\frac{6}{4}$ 8 7 8 7 5 \sharp 8 7 5 8 7 5 6 \sharp 8 7 5 $\frac{6}{4}$ $\frac{8}{7}$

How pleas'd was I to hear The friends of Zi - - - on say,

6 $\frac{3}{4}$ 6 $\frac{6}{4}$ 7 4 3 6 5 $\frac{6}{4}$ # 6 # 6 5 $\frac{6}{4}$ #

Now to her courts let us re - pair. And keep the sol - emn day.

6 6 # $\frac{6}{4}$ $\frac{3}{4}$ 6 $\frac{6}{4}$ 5 3 6 6 $\frac{6}{4}$ 5 7

Blest are the sons of peace, Whoe hearts and hopes are one, Whose kind designs to serve and please, Thro' all their actions run, Thro' all, &c.

3/4 6 5 6 6 3 9 7 8 8 6 5 4 2 6 6 4 Tasto. Solo. 6 6 8 7

Ye saints, in concert join, Your tuneful voices raise; And celebrate in songs divine, Your great Creator's praise. Your great Creator's praise.

6 5 6 6 6 6 7 6 6 6 7 6 6 6 6 5 6 6 7

H. & H. 22

Voice or Organ. 5 6 6 6 7

Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for - ev - er bless, Where'er the

8 7 5 6 6 7 4 3 $\frac{6}{4}$ $\frac{3}{3}$ $\frac{6}{4}$ $\frac{6}{3}$ $\frac{6}{3}$ 5 6 $\frac{6}{4}$ 7 6 5 4 $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$

circling sun displays His ris - ing beams or set - ting rays, Due praise to his great name address. Due praise to his great name address.

7 - 7 7 6 5 6 7 5 6 4 2 6 3 2 6 7 6 5 4 3 6 3 2 7 8 7 3 4 4 6 6 6 5 6 6 6 7

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

6 5 6 6 5 4 3 | 6 6 5 6 7 4 3 | 6 9 8 7 6 5 | 6 6 6 5 4 3

My days of praise, shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

5 8 7 6 5 4 4 | 5 8 7 6 5 4 3 | 5 6 3 4 | 5 4 6 6 4 7

Let all the earth their voices raise, To sing a lof - ty psalm of praise, And bless the great Je - ho - vah's name!

6 6 5 4 3 6 5 4 3 6 5 6 6 4 5 7 4 3 6 4 3 6 4

His glo - ry let the heath - en know ; His wonders to the nations show ; And all his works of grace pro - claim !

8 3 3 6 3 4 2 6 # 4 6 4 3 # 7 6 5 4 # 5 3 6 5 4 3 6 5 6 7 4 8 7 6 4 5 3 6 5 6 4 5 7

The joyful morn, my God, is come, That calls me to thy ho or'd dome, Thy presence to a - dore.

7 6 4 3 6 6 6 3 6 6 6 4 7 6 6 6 6 4 7

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.

6 4 7 7 6 5 8 7 6 4 3 6 6 3 6 3 6 5 3 6 6 4 3 6 4 3 7

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o'-bey, And praise th'Almighty's name!

6 $\frac{5}{3} \frac{4}{2}$ 6 6 5 7 6 $\frac{6}{3}$ 6 $\frac{5}{4}$ 6 $\frac{5}{2}$ 6 5 6 7

Second Treble. Alto.

Lo! heav'n and earth, and seas: and skies, In one me - lo - dious concert rise, To swell th'm - spir - ing theme.

Voice or Organ.

6 $\frac{5}{3}$ $\frac{4}{2}$ 6 $\frac{6}{3}$ 6 $\frac{6}{4}$ 7

AITHLONE. C. P. M.

German Air.

The first system of the musical score consists of four staves. The top two staves are treble clefs in 2/4 time, and the bottom two are bass clefs in 2/4 time. The key signature has one sharp (F#). The lyrics are: "O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts itself on thee?" Below the bass staff, there are figured bass notations: 6, 6 5 / 4 3, 4 / 3, 6 4 / 3, 6 4 / 2, 6 6 / 4, 6 7 / 4, and 6 3 / 5.

The second system of the musical score also consists of four staves in the same format as the first system. The lyrics are: "I have no refuge of my own, But fly to what my Lord hath done, And suffer'd once for me." Below the bass staff, there are figured bass notations: 6, 6 7 / 4, 4 / 3, 6 4 / 3, 6 4 / 2, 6 6 / 4, a dash, 6 / 5, 6 / 4, and 8 7.

The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant hears, Whate'er his will en - joins;

4 6 6 4 3 6 6 4 3 4 3 6 6 5 4 3 5 6 6 7 #

His head with purest splendors crown'd, With majesty he vests him round, And girds with strength his loins.

6 6 5 3 6 5 8 7 5 3 3 6 6 7

HARTFORD. H. M.

Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love,

6 8 7 6 5 6 3# 4 6 - 6 7

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-5 below the notes. The lyrics are: "Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love,"

Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

6 6 6 4# 6 6 5 6 6 5 6 6 7

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-5 below the notes. The lyrics are: "Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God."

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd ;

6 6 7 6 6 7 7 6 6 4 5 7 3-

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

6 7 7# 6 6 6 4 7

WORSHIP. S. P. M.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

4 6 6 6 6 6 5 6 4 3 6 6 7 6 5 6 4 3

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

6 6 3 6 6 7 8 7 5 4 3 6 6 6 7

To God, the mighty Lord, Your joyful thanks re - peat ; To him due praise af - ford, As good as

6 6 6 6 6 6 6 6 6 6 6 6 5 7 5 - 6 6

he is great. For God does prove our constant friend, His boundless love shall have no end.

6 7 6 6 7 6 6 6 7

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

6 6 6 4 7 5 4 3 4 5 4 3 6 4 6 4 6

ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

Ta-to.

6 8 7 6 5 4 5 5 6 5 6 5 6 6 4 7 5 4 3 4 5 6 6 4 7

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest

6 5 6 6 5 6 # # 6

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one sharp) and 2/4 time. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line with figured bass notation. The lyrics are: "A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest".

songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

6 8 7 6 6 3 6 7 6 6 6 6 8 7

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line with figured bass notation. The lyrics are: "songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise." The system concludes with a double bar line.

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died! My guilt - ty conscience seeks - No sa - cri - fice beside.

6 4 5 3 6 4 3 5 3 6 3 6 3 2 6 6 7

Second Treble. Alto F.

His precious blood did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.

F. 6 4 7 3 7 5 3 3 3 3 3 6 7

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly

7 6 6 4 7

4
2

temples are! To thine abode, My heart aspires, With warm de - sires, To see my God.

6 7 7 6 6 5 6 3 6 5 6 6 8 7

5 5 4 3 6 5 6 4 6 4

A - wake! Awake! a - rise, And hail the glorious morn! Hark! how the angels sing, "To you a

Tasto.

6 6 4 6 5 6 7 6

Saviour's born!" Now let our hearts, In concert move, And ev'ry tongue be tun'd to love.

6 7 6 4 6 4 6 6 6 5 7

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ. Above the starry frame: A-

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

Saf-ly through an - oth - er week, God has brought us on our way; Let us now a blessing seek,

6 6 5 / 4 # 6 8 7 6 6 4 #

Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.

6 6 5 / 4 3 6 5 6 6 5 6 6 5

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

6 6 5 4 7 4 3 2 6 5 6 7 4 3 6 6 6 4 3 6 5 6 6 3 6 7 6 6 4 3

Saviour, hide, Till the storm of life is past, Safe into thy haven guide, O receive, O receive, O receive my soul at last.

2d Treble. P. Alto. t. P. F.

5 6 5 3 2 6 5 5 6 6 7 6 5 6 5 6 3 4 6 6 7

Largo é sempre piano.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

6 6 7 3 6 6 7 8 7 4 6 6 8 7 6 6 7 8 7

88.

BERNICE. Sevens.

Handel.

Andante é sempre piano.

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me."

6 6 6 6 5 4 3 4 3 4 3 6 4 3 #6 3 7 6 5 7 6 6 6 6 5 4 3 6 4 3 6 4 3 6 6 7 5 6 7 5 4 3

1. *ice.*

Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire! Love divine, thyself impart,

7 5 6 5 6 5 6 7 6 6 5 6

Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!

4 7 6 6 5 7 5 6 8 6 6 7

Moderato.

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,

6 8 7 6 5 7 5 6 6 3 6 4 3 6 4 5 6 6 6 5 4 3

With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.

6 4 7 6 7 6 5 6 6 6 6 7 4 3 6 6 6 6 6 7

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

6 6 4 3 #6 3 6 4 6 4 5 7 5 #6 6 6 4 5 7 6 6 4 7

Praise to God, im-mor-tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

6 6 7 6 7 6 6 #6 3 6 4 6 6 5 4 3 6 4 3 6 7 6 7

ALCESTER. Sevens.

When, my Saviour, shall I be, Per-fect-ly resign'd to thee, Poor and vile in my own eyes, On-ly in thy wisdom wise.

5 6 5 6 6 6 6 8 7 6 6 4 4 3 6 5 6 6 6 7 5 6 4 3 6 5 6 5 7 5 6 6 6 8 7

3 4 3 3 4 3 4 3 4 3 4 3 4 4 3 4 3 6 5 7 5 6 4

♩ 72.

SICILIAN HYMN. 7. or 8 & 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

5 6 5 5 6 5 6 6 8 7 7 8 7 6 5 6 5 6 6 8 7

3 4 3 3 4 3 4 4 3 7 3 5 4 3 6 4

Andantino.

While, with ceaseless course, the sun, Hasted through the former year. Many souls their race have run, Never more to meet us here.

7 5 6 5 6 4 3 2 | 7 6 5 4 3 2 | 6 4 6 5 6 4 3 | 5 6 5 3 7

Fixt in an e - ter - nal state, They have done with all below ; We a little longer wait, But how little more can know.

7 6 5 4 3 2 | 7 6 5 4 3 2 | 6 4 6 5 6 4 3 | 5 6 5 3 7 3

Largo.

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

7 5 $\frac{6}{4}$ 6- 7 5 6 7 6 7 $\frac{4}{3}$ 6 $\frac{4}{3}$ #6 3 #

Let them fill and cheer my soul! Let them fill and cheer my soul!

Let them fill and cheer my soul! Let them fill and cheer my soul!

Let them fill and cheer my soul!

6 #6 3 $\frac{6}{4}$ 6 Let them fill and cheer my soul! $\frac{6}{5}$ 6 $\frac{4}{3}$ #6 3

Tutti.

Ho - ly Father, God of love, Look with mercy from a - bove! Look with mercy from above!

Tutti

7 5 6 7 5 6 7 8 7 3 3 3 6 6 6 7

80.

WORTHING. 8's & 7's.

Scholz.

Glorious things of thee are spoken, Zion, City of our God; He whose word cannot be broken, Form'd thee for his own abode.

4 6 5 6 7 8 5 6 3 6 5 6 7 4 3 8 7 6 5 6 6 6 6 6 5 6 5 6 6 5 7 4 3

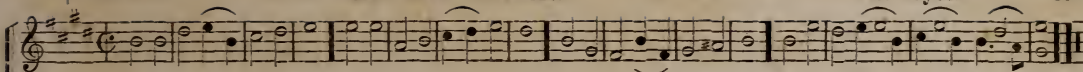
Lord! we come before thee now, At thy feet we humbly bow; O! do not our suit disdain; Shall we seek thee, Lord, in vain?

6 6 6 $\frac{6}{8} \frac{7}{7}$ 6 5 6 # 6 $\frac{6}{8} \frac{7}{7}$

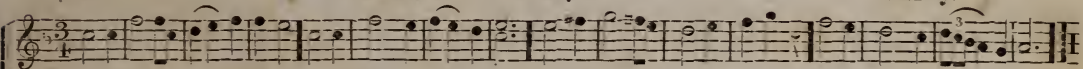
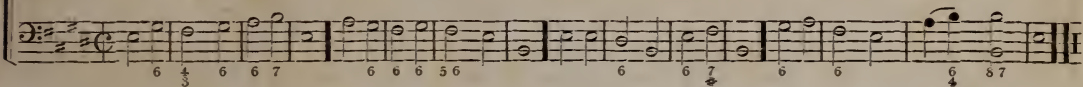
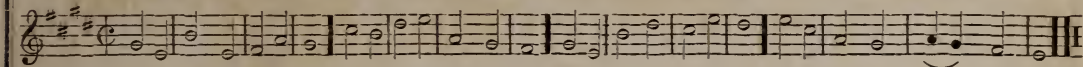
Largo.

Sovreign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All events at thy command.

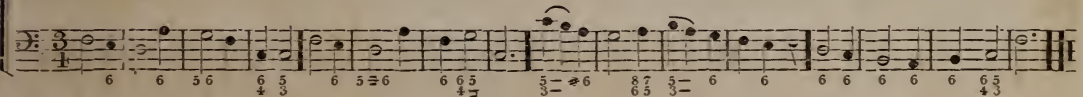
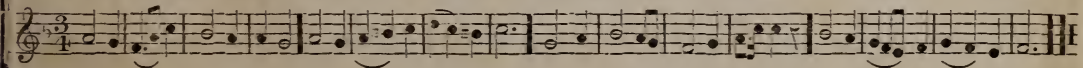
6 6 $\frac{6}{4} \frac{5}{3}$ $\frac{7}{5} \frac{6}{5}$ 6 6 8 7 $\frac{6}{4} \frac{7}{4}$ $\frac{4}{2}$ 6 5 3 5 $\frac{6}{4} \frac{5}{3}$ 6 $\frac{6}{4} \frac{5}{3}$ 6 6 8 7



Morning breaks upon the tomb, Jesus dissipates its gloom! Day of triumph through the skies—See, the glorious Saviour rise!



With my heart's sincere intention, Lord, my pray'r shall be preferr'd; I will make melodious mention, Of the wonders of thy word.



Largo. Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help de - rives.

6 5 6 4 3 7 6 6 5 4 3 6 5 3 6 5 6 6 5 6 5 6 4 3 7 6 6 5 4 3

There my ho - ly Re - fuge lives. There my ho - ly Re - fuge lives.

6 6 6 6 4 5 6 6 7 6 6 5 4 3 6 5 4 3

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise.

4 3 6 7 -3 4 6 6 6 6 5 6 5 6 7 -3 #6 6 #6 6 5 6 7 #

Built of pure and massy gold, Strong and du - ra - ble are they ; Deck'd with gems of worth untold, Subjected to no decay.

4 6 6 4 3 7 4 3 6 5 6 3 6 7 6 5 6 5 6 5 7 -3 6 6 6 6 6 7

Andante.

Gracious Spirit, love di - vine, Let thy light with - in me shine! All my guilty fears remove, Fill me full of heav'n and love.

6 4 3 6 7 5 6 6 7 4 3 - 6 6 6 4 3 4 3 6 5 6 4 3 6 7 5 6 6 7 4 3 6 # 6 6 6 8 7

Speak thy pard'ning grace to me, Set the burden'd sinner free! Lead me to the Lamb of God, Wash me in his precious blood.

7 5 4 5 6 - 6 5 7 6 6 7 6 - 5 - 6 # 6 6 7 5 6 6 7 6 5 - 5 6 4 3 6 8 7

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

6 5 7 6 7 6 7 5 6 4 7 6 4

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

6 3 7 5 6 6 5 7 4 6 5 6 7

Morning breaks upon the tomb, Jesus dissipates the gloom! Day of triumph thro' the skies—See, the glorious Saviour rise!

b₅ 6 6 8 7 6 5 8 7 7 6 6 6 4 5 6 4 3 6 5 8 7

72. Dolce é Sostenuto.

REUBENS. 8 & 7.

Paesiello.

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

2. So my bosom comforts languish, Like a lil-ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.

7 6 6 7 6 6 6 4 6 7 6 6 6 6 6 4 7

ANGOLA. Sevens.

Himmel.

Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

3 5 5 6
2 3 4
6 7- 6 5
5 4 3
3 6 # 6 3 6 7 6 6 5 # 4 6 # 6 3 7 4 6 4 3 7 # 6 6 6 3 4 6 6 6 8 7

72.
Maestoso.

GANGES. 8, 7, or 8, 7 & 4.

Beethoven.

Praise the Lord, the great Creator, Bounteous source of ev'ry joy: Praise him all ye works of nature: Let his praise our tongues employ!

4 6 6 6 6 5 4 3 2 1 6 6 3 7 # 6 6 6 6 6 7 5 4 3 6 # 6 6 6 6 7 5

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun - der,

8 7 8 7 6 5
3 5 4 3

6 # 6 6 8 7 7 4 3 # 7 8 6
4 # - 6 5 4 3 2

Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.

Perdendosi. *A tempo.*

Perdendosi. *A tempo.*

6 5 6 # 6 3 6 6 5 7 6 5 6 5 4 3 3 # 4 6 6 8 7
4 3 4 3 4

Andante.

In the floods of trib - u - la - tion, While the billows o'er me roll, Je - sus whispers con - so - lation,

#6 5 4 3 6 6 3 6 5 6 5 3

And sup - ports my fainting soul— Sweet af - flic - tion!—Sweet af - flic - tion—That brings Je - sus to my soul!

6 6 5 6 #6 3 3 #6 4 3 6 5 5 4 3 3 5 3 6 6 4 2 6 6 6 4 7

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

6 4/3 6 5 6 6 5 6 6 4 6 6 6 6 8 7 4 3 6 4/3 6 6 6 6 7 5 6 6 5 6 6 7

Oh! re-fresh us with thy blessing: Oh! re-fresh us with thy grace—Oh! re-fresh us—Oh! re-fresh us—Oh! re-fresh us with thy grace.

6 6 6 6 6 6 5 6 6 8 7 5 6 5 6 6 6 6 7

Affettuoso.

Lord, in mer-cy, oh! pro- tect us! Keep, oh! keep us thro' the day! Thou a- lone canst on- ly save us;

6 7 6-5 5 6 4 7 6 5 7 5 4 5 4 = 4 6

Un- to Thee we sing and pray. Lord, in mer-cy, oh! pro- tect us! Keep, oh! keep us thro' the day!

6 6 6 7 6 = 5 6 7 7 6 5 6 6 7

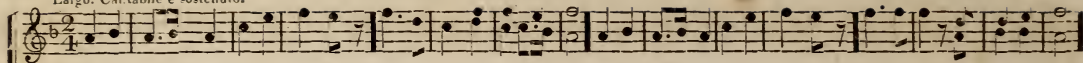
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sess - ing,

6 7 6 5 6 6 7 4 6 6 3

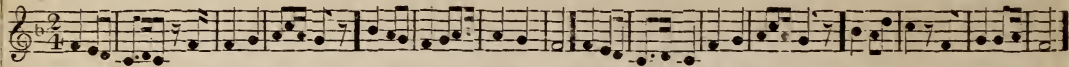
Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us! Trav'ling thro' this wil - der - ness!

6 6 5 6 6 6 7 6 6 6 7

Largo. Car. tabile é sostenuto.

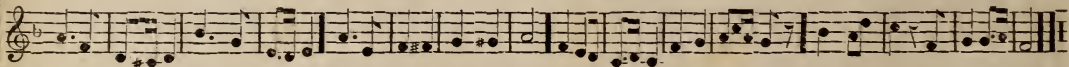
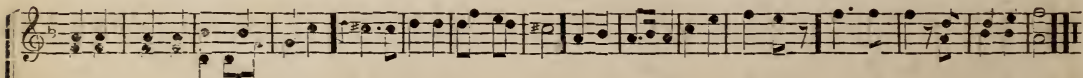
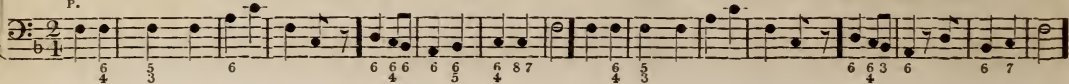


P.

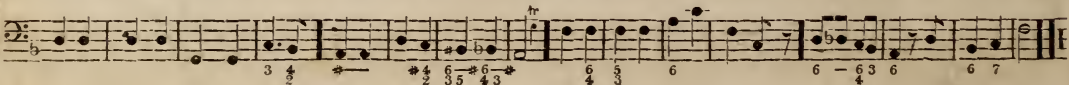


See the leaves, around us falling, Dry and wither'd to the ground ! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.



" Sons of Adam, (once in Eden, " When like us, he blighted fell,) " Hear the lecture we are reading, " 'Tis, a - las ! the truth we tell ! "



Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rd's heav'n thy native place.

6 $\frac{1}{3}$ 6 6 $\frac{5}{6}$ $\frac{4}{3}$ 3 6 $\frac{1}{3}$ 6 6 $\frac{5}{6}$ $\frac{4}{3}$

2d Treble. P. Alto. F.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

P. F.

6 $\frac{4}{3}$ 6 $\frac{1}{3}$ 6 6 $\frac{6}{4}$ 7

Andante é dolce.



See from Zion's sacred mountains streams of liv - ing waters flow! God has open'd there a foun'tain,

P. *F.*

6 5 4 3 6 7 3 5 7 3 6 6 4 8 7 5 8 7 5 6 6 5 6 4 7 = 3 6 5 4 3 4 3 5 7 3 6 6 4 8 7



This sup - plies the plains be - low. They are blessed — They are blessed, Who its sovereign

P. Solo. *Bless-ed, Tutti.* *Solo.* *Blessed, Tutti.* *P. Solo.*

P. Solo. *Blessed, Tutti.* *Solo.* *Blessed, Tutti.* *P. Solo.*

5 8 7 5 6 6 6 4 7 = 3 Blessed, 7 6 = 5 =

Tutti F.

virtue know. They are blessed— They are blessed, Who its sov'reign virtue know.

Tutti F.

6 7 6 4 = 5 6 5 4 3 6 7 3 5 7 3 6 6 4 8 7 5 8 7 5 6 6 5 4 7 5 = 3

69.
Espressivo.

EASTABROOK. 8 & 7.

Dr. Boyce.

Weigh the words of my profession, Lord, in thy in - dul-gent scale, Of a Father's prepossession, Let my thoughts themselves avail!

Lord, not e'en an - gel - ic nature, Can sus-tain thy bright-ness near; How then can a mortal creature, Dare to meet thy eye severe?

6 5 6 7 6 # # 6 7 6 4 # 6 # 6 3 6 5 6 7 8 7 5 8 7 8 7 #

Andante

Guidé me, O thou great Jehovah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'ful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Ta-to.

6 6 4 8 7 6 7 6 6 4 8 7

♩ 72.

EDYFIELD. Sevens.

C. L. Latrobe.

Lord! submi-sive make us go, Gladly leaving all below; Only thou our Leader be, And we still will follow Thee.

6 6 4 3 6 6 4 3 8 7 6 4 3 6 6 4 7

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, A - bove the

6 6 4/3 6 6 4 6 6 5 4 3 6 6 6 5 4 6 5 6

starry frame. Your voices raise, Ye cher - u - bim And ser - a - phim, To sing his praise.

6 7 4 3 6 5 3 6 6 7 6 3 6 6 6 5 4 3

Largo Expressivo.

Solo. Tutti. Solo

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner sooth my fears,

Solo. Tutti. Solo.

Organ. Voice. 7 6 5 7 6 8 7 Organ.

Tutti. F. Tutti. F. Tutti. F.

Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, break the shadows,

Voice. 6 6

Dolce.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kindly provide. To sheep of his

6 5 4 3 6 5 4 3 # 6 4 3 3 # 3 # 6 6 3 6 7 6 4 3 3

pasture his mercies abound. His care and protection, His care and protection, His care and protection his flock will surround.

Solo. F. Tutti. F.

Solo. F. Tutti. F.

5 3 - 6 6 4 3 6 # 6 3 4 6 5 6 7 -

Affettuoso.

The day is far spent, the evening is nigh, When we must lay down the body and die.

7 6 5 8 7 6 6 5
5 4 # 6 5 4 # 5 4 # 6 5 6 5

Great God, we sur - ren - der our dust to thy care; But, oh! for the summons our spirit prepare.

6 5 6 5 6 5 5 - 8 7 6 5 # 6 6 # 6 3 6 1/2 5 6 6 3 5 6 6 6 4 6 7

Behold! the Judge descends, his guards are nigh: Tempest and fire attend him down the sky. Heav'n, earth, and hell draw near; let all things come,

4 3 6 4 3 6 6 4 3 6 6 5 6 6 4 5 7 6 # 6 3 # 6 5 8 7 6 5 4 #

To hear his justice and the sinner's doom! "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands!"

6 6 # 6 6 5 6 4 8 7 6 7 6 4 6 # 6 6 6 3 6 6 6 6 5 7

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice claim,

7 7 $\frac{4}{3}$ 6 6 $\frac{5}{3}$ $\frac{6}{3}$ 6 $\frac{\#6}{4}$ $\frac{6}{3}$

Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

$\frac{5}{3}$ 6 - $\frac{4}{3}$ 6 7 $\frac{6}{4}$ $\frac{5}{3}$ 6 - $\frac{5}{3}$ $\frac{6}{4}$ 6 $\frac{7}{\#}$ $\frac{6-}{5}$ 6 $\frac{4}{3}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 8 7

Lo! he comes with clouds descending, Once for favour'd sinners slain; Thousand, thousand saints attending,

6 6 6 6 5 6 6

Swell the triumph of his train. Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign.

6 5 6 6 5 8 7 6 6

Maestoso.

Oh! praise ye the Lord, pre - pare a new song! And let all his saints in full concert join!

6 6 5 6 4 6 6 6 3 4 5

With voices u - nit - ed, the anthem prolong, And shew forth his praises in mu - sic di - vine.

dir 7 7 6 5 6 7 4 6 6 6 3 6 7

Maestoso.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing;

6 6 5 6 5 7 6 $\frac{6}{\#4}$ 3 6 $\frac{6}{4}$ $\frac{7}{\#4}$

In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!

$\frac{6}{\#4}$ 3 6 6 5 6 $\frac{6}{\#4}$ 3 6 $\frac{4}{3}$ 6 $\frac{5}{7}$

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west his sov'reign orders spread,

6 $\frac{4}{3}$ $\frac{6}{3}$ \sharp 5 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{7}{\sharp}$ 6 $\frac{7}{5}$ 6 6 $\frac{8}{5}$ $\frac{7}{\sharp}$ $\frac{7}{5}$ 6 3 \sharp

Thro' distant worlds and regions of the dead.—The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices!

$\frac{7}{5}$ 6 3 \sharp $\frac{6}{4}$ $\frac{7}{\sharp}$ \sharp 6 6 \sharp — 5 $\frac{6}{4}$ 6 7 $\frac{6}{4}$ $\frac{7}{5}$ 6 $\frac{8}{\sharp}$ 7

Maestoso.

Alto ad lib.

Come, saints, and a - dore him : come bow at his feet! Oh! give him the glory, the praise that is meet!

6 4 3 7 6 5 3 6 4 3 7 6 4 3 7 6 5 3 6 4 3 5 3 7 7 #

Let joyful ho - san - nas un - ceasing a - rise, And join the full chorus that gladdens the skies.

6 4 5 5 6 7 6 5 4 3 6 4 3 3 7 6 4 5 3 6 4 3 5 3 7 7 #

Glory to God on high! Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore! Sing aloud,

Tasto. P. Cres.

6 6 5 6 6 # 3 6 5 # 6 6

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts in treble clef with a 3/4 time signature. The bottom two staves are piano accompaniment in bass clef with a 3/4 time signature. The lyrics are written below the vocal staves. Performance markings include 'Tasto.' (Tastando) and 'P.' (Piano) in the piano part, and 'Cres.' (Crescendo) in the vocal part. Fingering numbers are provided below the piano part.

evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore, Worthy the Lamb!

F. F.

6 7 3 6 6 5 6 3 3 3 3 3 3 # 6 # 3 3 3 3 3 3 6 6 7 5 6 6 5

Detailed description: This system contains the second four staves of music. The top two staves are vocal parts in treble clef with a 3/4 time signature. The bottom two staves are piano accompaniment in bass clef with a 3/4 time signature. The lyrics continue from the first system. Performance markings include 'F.' (Forte) in the piano part. Fingering numbers are provided below the piano part.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Performance markings: *P.*, *F.*, *Tasto.*, *P.*, *F.*

Fingerings: 6 6 5 7, 6 4 3 5, 6 4 5, 7 3, 6 7, 7 3, 1 6 4, 6 3, 6 4 7

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace

Performance markings: *Fine.*, *D. C.*, *Fine.*, *D. C.*

Fingerings: 5 4 2, 5 4 2, 7, 5 4 2, 5 4 2

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide,

7 6 6 5 6 7 6 6 7

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major (one sharp), and the bottom staff is the bass line. The lyrics are written below the vocal staff. The bass line includes numerical figures: 7, 6, 6, 5, 6, 7, 6, 6, 7.

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will sur - rend.

7 7 5 6 7 7 6 6 7

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the bass line. The lyrics are written below the vocal staff. The bass line includes numerical figures: 7, 7, 5, 6, 7, 7, 6, 6, 7.

Thou only Sov'reign of my heart, My refuge, my al - migh - ty friend ; And can my

6 #5 6 6 6 6 5 7 6 #

soul from thee de - part, On whom a - lone my hopes de - pend ? On whom a - lone my hopes de - pend ?

6 6 5 7 6 6 6 5 6 # 6 8 7 5 # 6 5 7

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days ; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

6 6 ♯ - - 6 $\frac{6}{5}$ 5 6 $\frac{6}{4}$ $\frac{8}{7}$ 5 ♯ 6 5 5 6 3 ♯ 4 6 8 7 5 7

H-enry the church, thou sacred place, The seat of thy Cre-a-tor's grace ; Thy holy courts are his abode, Thou earthly palace of our God.

♯ $\frac{5}{4}$ $\frac{8}{7}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{6}{3}$ 6 6 $\frac{6}{4}$ 8 7

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with maj - es-

6 5 6 4 3 6 #6 3 5 6 5 7 6 6 *

ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glo - ry. Lord, are thine!

P. F. P. F.

6 4 7 # 5 6 6 4 5 5 6 6 8 7

NAZARETH. L. M.

Return, my soul, in sweetly rest, On thy Almighty Father's breast; The bounties of his grace adore, And count his wondrous mercies o'er.

6 $\frac{3}{4}$ 8 7 6 $\frac{8}{7}$ 6 $\frac{6}{4}$ $\frac{8}{7}$ $\frac{3}{4}$ 6 $\frac{4}{2}$ 6 $\frac{3}{4}$ 7 6 $\frac{3}{4}$ 6 0 6 $\frac{8}{7}$

♩ 76.

BRAMCOATE. L. M.

Awake, my tongue, thy tribute bring, To him, who gave thee pow'r to sing; Praise him, who is all praise above, The source of wisdom and of love.

6 7 $\frac{6}{4}$ 8 7 6 $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ 7 $\frac{3}{4}$ 6 $\frac{3}{4}$ 6 6 $\frac{6}{4}$ 8 7

Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend ing

P. *Cres.*

6 6 6 7 6 6 6 6 6 6

from on high, Fresh hopes of glo - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.

F. *Tasto.*

6 7 6 6 6 7 6 6 7 6 7

Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise:

But, O, what tongue can speak his fame! What mortal verse can reach the theme.

Jehovah reigns, his throne is high, His robes are light and majesty ; His glory shines with beams so bright, No mortal can sustain the sight.

6 $\frac{1}{3}$ 6 $\frac{6}{3}$ 6 6 5 6 $\frac{4}{3}$ 6 6 $\frac{4}{3}$ 6 $\frac{6}{4}$ 5

72.

HAMBURG. L. M. Gregorian Chant ; "Benedictus"—see Novellos' Evening Service.

Sing to the Lord with joyful voice ; Let ev'ry land his name adore ; Let earth, with one united voice, Resound his praise from shore to shore.

5 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 6 $\frac{4}{3}$ 5 6 6 $\frac{6}{4}$ 6 $\frac{4}{3}$ 5 6 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 8 7 6 6 5

My soul, thy great Cre - a - or praise: When cloth'd in his celestial rays, He in full majesty appears, And, like a robe his glory wears.

4/3 6/4 1/2 6
 6 #6/3 6#6/3 6 8 7/4 # 6 6 #6 6 8 7/5 # 6 4/3 4/3 6 4/4 6

♪ 66. WEIMAR. L. M. German Tune; "Wer nur den lieben Gott lässt walten." Christian Newmark, 1660.

Thro' ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

6 6 5 # # 6 7 7 6 7 6 7 5 6/3 4 6 8 7/4 #

Ye sons of men, with joy re - cord, The various wonders of the Lord ;

6 4/3 6 6 6 6 4/3 6 6 8 7 5 - 6 4/3

And let his pow'r and good - ness sound, Thro' all your tribes the earth a - round.

6 4/3 6 4/3 6 4/3 6 6 6 6 5 4/3 6 6 6 7

Musical score for 'GHENT' in G major (one flat), common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "O Thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book." The piano part includes figured bass notation below the bottom staff.

6 8 7 6 4 5 6 # - # 6 4 5 6 8 7 6 4 5

Musical score for 'WESTFORD' in G major (one flat), common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Come let us join our cheerful songs With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one. But all their joys are one." The piano part includes figured bass notation below the bottom staff and the instruction "Voice or Organ." between the two piano staves.

6 5 6 5 6 5 7 6 6 5 6 - 4 6 9 8 6 8 7

Voice or Organ.

St. CECILIA. C. M.

Musical score for "St. Cecilia" in C major, common time. The score consists of four staves: Treble, Counter, Treble, and Bass. The lyrics are: "Give to the Lord, ye sons of men, Give ye with one accord, All praise and honour, might and strength, Un - to the living Lord." The bass line includes figured bass notation: 6 6 7 7 6 5 3- 6 3 4 6 6 #6 4 3 6 8 7 4 2 6 5 6 6 7 6 7 4 3.

84.

CANTON. C. M.

Musical score for "Canton" in C major, common time. The score consists of four staves: Treble, Counter, Treble, and Bass. The lyrics are: "When all thy mercies, O my God, My ris - ing soul surveys; Trans - port-ed with the view I'm lost, In wonder, love and praise." The bass line includes figured bass notation: 6 5 7 4 3 5 6 3 3 6 6 6 5 3 4 3 6 5 6 4 3 #6 4 3 6 6 6 5 6 7 6 6 6 6 4.

E - ter - nal Father, God of love! Oh! hear a humble suppliant's cry; Bend from thy lofty seat above,

6 6 5 6 6 6 6 6 5 6 5 6 6 6 6 6 8 7 6 # 6 7

4 # 4 # 4 3 4 3 4 # 4 # 4 3 4 # - 4 #

Thy throne of glorious maj - es - ty: Oh! deign to hear my feeble voice, And bid my drooping heart re - joice.

6 # 6 7 6 6 5 6 6 6 6 6 5 6 5 6 # 6 6 8 7

4 # 4 # 4 3 4 # 4 # 4 3 4 # - 4 #

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody is written in a simple, hymn-like style. There are two pairs of parentheses above the second and fourth staves, indicating phrasing. Below the bass staff, there are figured bass notations: 6, 4, #, 7, 6 6 6 8 7, 6, 3, #, 7, 6 6 6 8 7.

I'm not asham'd to own my Lord, Or to de - fend his cause, Maintain the honour of his word, The glo - ry of his cross.

The second system of the musical score consists of four staves, continuing the melody from the first system. It features the same four-staff layout (treble and bass clefs). The lyrics are printed below the second staff. There are two pairs of parentheses above the second and fourth staves. Below the bass staff, there are figured bass notations: #, 6 4 3, 6, # 8 7, 6, 3, #, 7, 6 6 6 8 7.

Je - sus, my God! I know his name; His name is all my trust: Nor will he put my soul to shame, Nor let my hope be lost.

For - ever blessed be the Lord, My Saviour and my Shield : He sends his spirit with his word, To arm me for the field.

6 6 8 7 #6 6 5 #6 - 6 5 1 6 8 7

Father of mercies! in thy word, What endless glory shines ; For - ev - er be thy name a - loud, For these ce - les - tial lines.

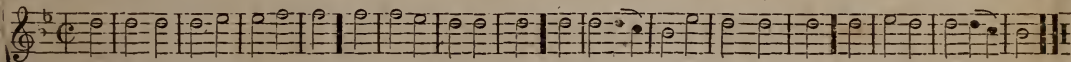
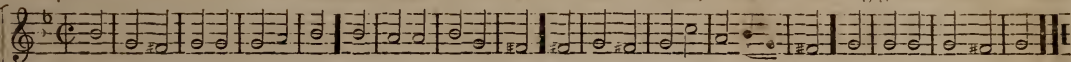
6 7 6 6 7 6 4 7 6 3 5 9 5 7 6 5 5 6 6 7

H - w long wilt thou conceal thy face? My God, how long delay? When wilt thou send thy heav'nly rays To drive my fears away?

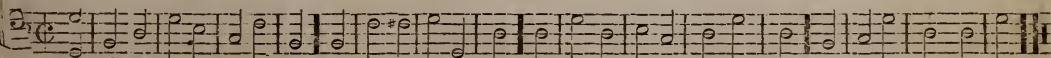
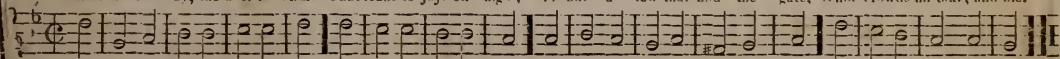
6 #6 6 * - 6 7 #6 # - 6 # #7 3 6 5 4 3 # 5 6 6 7

How long shall my poor lab'ring soul Struggle and toil in vain? Thy word can all my foes control, And ease my raging pain.

5 # 6 4 6 - # 5 6 6 # 6 # 7



Strait is the way, the door is strait That leads to joys on high ; 'Tis but a few that find the gate, While crowds mistake, and die.



6 ♯

7 9 8 ♯ ♯

♯ 7

6 ♯

♯ 6

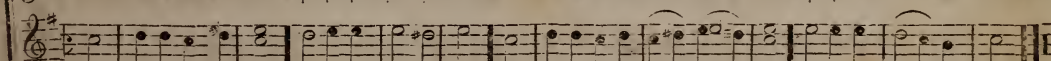
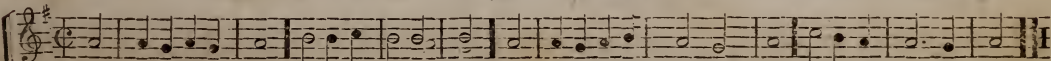
5 4

♯ 7

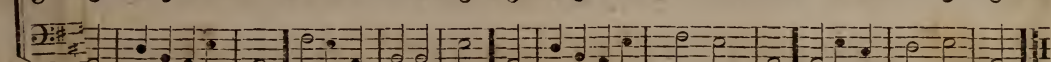
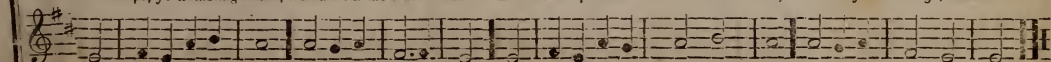
♯ 66.

OLMUTZ. S. M.

Gregorian Chant ; "Magnificat,"—see Novellos' Evening Service.



Your harps, ye trembling saints, Down from the willows take ! Loud to the praise of love di - vine, Bid ev'ry string awake !



4/3

7

♯ 6
4/3

5

7

4/3

7

5 ♯

6

♭

♯ 7

6

6/5

4/3

CALMAR.

S. M.

Gregorian Chant; see Novellos' Evening Service.

My gracious God, how plain, Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

6 6 6 7 6 7 6 6 #6 6 8 7
4 4 3

69.

DARTMOUTH.

S. M.

Is this the kind return, And these the thanks we owe, Thus to abuse e - ternal love, Whence all our blessing?

6 6 6 8 7 6 6 8 7 * * 9 8 6 4
4 4 # 3

Father of all! E - ter - nai mind! In un - cre - at - ed light enshrin'd! Immensely good and great!

8 7 6 4 3 8 7 8 7 6 6 6 4 7

Thy children form'd and blest by Thee, With filial love and homage pay Their homage at thy feet.

6 6 6 8 7 6 6 6 8 7 6 6 6 8 7 6 8 7

How pleas'd and blest was I To hear the people cry "Come, let us seek—Come, let us seek our God to-day."

6 6 7 6 5 6 6 4/3 6 5 # 5/3 8 7 5 6 6 5

Yes, with a cheerful zeal, We'll haste to Zi-on's hill, And there our vows—And there our vows and honors pay.

6 6 6 4/3 6 4/3 4/3 6 4/3 6 6 # 6/4 6/4 7

Holy wonder heav'nly grace, Come, inspire our humble lays— Come, in-pire our humble lays ;

6 4/3 6 6 6/4 3/2 6 5 4 7

While the Saviour's love we sing, Whence our hopes and comforts spring— Whence our hopes and comforts spring.

6 4 3 6 4 7 6 5 4 6 6 6 6 6

May the grace of Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above!

6 6 4 5 3 6 4 7 6 6 4 5 3 6 4 7

Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

6 6 6 6 6 6 6 7 6 4 3 6 6 7

To God, the Father's throne, Per - pet - ual honours rise, Glo - ry to God the Son, To God the

6 4/3 4/3 8 7 6 4/3 6 6 6 4/3 6 4/3

Spir - it praise: And while our lips their trib - ute bring, Our faith a - dors the name we sing!

6 6 7 6 4/3 6 4/3 6 5 4 3 6 4/3 6 6 7

CLINTON. L. M.

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord ;

7 6
4 -

6 8 7

6

6 4 2 6

9 8 6 5
7 6 4

And grace, de - scending from on high, Fresh hopes of glo - ry shall af - ford.

6 7 6 5 4

5 4

5 3

6 5

6 7

Thee will I thank, and day by day Form to thy praise the joyful lay ;

6 6 6 7 6 5 6 6 5 #

From morn to eve the song ex - tend, Thee boast my Father, Thee my friend.

3 3 3 3 6 4 6 4 6 5 6 6 6 7

MARIETTA. L. M.

Happy the church, thou sacred place, The seat of thy Cre - a - tor's grace;

4 6 6 6 6 4 5 6 6 5 6 6 4 4

Second Treble. Alto.

Thine ho - ly courts are his a - bode, Thou earthly palace of our God.

6 4 3 6 6 7 4 5 4 3

Second Treble

My shep - herd will sup - ply my need, Je - ho - vah is his name ;

5 4 6 4 3 6 6

In pastures fresh he makes me feed, Be - side the living str - am - Be - side the liv - ing stream.

7 8 = 4 3 = 7 8 = 4 3 6 6 6 6 6 6 7 8 6 3

PADDINGTON. S. M.

Come, Holy Spirit, come; Let thy bright beams arise: Dispel the sorrow from our minds, The darkness from our eyes.

6 6 7 6 5 6 6 4 6 5 6 8 7

ANTHEM. From Ps. 66 and 134.

Handel.

Tenor. Mod. Maestoso. Sosten.

O praise the Lord with one consent, O praise the Lord with one consent, And sing - ni - fy his name. Praise the Lord with one consent.

5 6 5 -6 6 5 6 6 6

sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, His worthy praise proclaim.
 His worthy praise, His worthy, worthy praise proclaim.

sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.
 His worthy praise, His worthy, worthy praise proclaim.

5 5 6 7 5/4 3 6-- 7 6 5 3 3 3 5 6 7 7 5 6 7 5 4 3

Tenor.

2d Treble.

Air. Allegro. Staccato. Forte.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

Sym. Sym.

6 6 6 6 6 8-5- 6 6 6 6

lands, O be joyful in God, all ye lands, make his praise glo - rious. O be joyful in God, all ye lands, in God all ye

P. a.

6 6 6 6 6 3 4 5 5 Org. 6 6 6 6 6 6 6 6

lands, in God all ye lands, in God all ye land, O be joyful in God all ye lands, Make his praise glo - rious.

Fortis. *Dim.* *Cres.*

lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

f

6 3 3 3 3 6 - 5 - 6 - 6 5 6 6 6 6 5 6 6 5 6

Voice.

M. Madson.

Be - fore Je - ho - vah's awful throne, Ye nations bow with sa - cred joy! Know that the Lord is

6 3 6 3 7 6 4 5 6 3

God a - lone. He can cre - - ate, and he de - stroy. He can cre - ate, and he de - - stroy.

P. P.

5 6 6 7 6 6 5 7

DENMARK, Continued.

Andante

Trio

P. His sov'-reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

P.

6 6 6 5 6 6 5 7 6 5 5 6 7 5

wand'ring sheep we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

6 7 8 7 6 6 5 6 6 7 5 6 6 5 6 6 7 5 6 6 5

Tutti F.

We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voic - - es raise ; And

Tutti F.

9 7 6

earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall

Unison.

Unis.

3

DENMARK, Continued.

All thy courts with sounding praise, Shall fill, shall fill thy courts with sound - ing praise.

Unison.

5 5 5 6 6 7 5 6 6 5 4 3 6 6 4 8 7

Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty, thy love;

Unison.

Unison.

6 7 5 6 4 5 5

Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to

6 4 3 6 4 3 6 7 5 6 3 6 4 3 6 4 3 5 8 7

move, When roll - ing years shall cease to move, When roll - ing years shall cease to move.

6 7 6 5 6 7 6 5 5 3 3 3 6 6 6 8 7

FUGE. Moderato.

Let Zion and her sons re - - joice, Behold the promis'd hour ;

Let Zion and her sons re - - joice, Her God hath

Let Zi - on and her sons re - joice, Be - hold the promis'd hour: Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour ;

6 4 3 — 6 3 7 6 6 5 4 3 6 5 — 6 5 6 — 7 7

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r. And will exalt his pow'r.

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice,

5 — 6 6 7 3 — 5 6 3 6 6 5 6 4 3 6 6 6 5 6 4 7

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-

F. P.

4 9 8 6 6 6 4 8 7 7 - 6 6 4 3 6 5 6 5 b-

By ev' - ry tongue. F.

deem - er's name be sung, Thro' ev'ry land by ev' - ry tongue. E - ter - nal are thy mercies,

Thro' ev' - ry land by ev' - ry tongue. F.

6 5 6 7 6 5 6 6 4 3 6 6 4 3 6 5 6 4 3 6

Lord, E - ter - nal truth at tends thy word; Thy praise shall sound from shore to shore, Till suns shall

Dynamics: *p.*, *F.*

Fingerings: 6 5, 4, 5, 6 4, 5, 4 3, 6 4 3, 6 5, 6 - 4 3, 6 4, 5 3, 4 3

rise and set no more, Till suns shall rise and set no more, Till sun shall rise and set no more.

Dynamics: *p.*, *F.*, *F.F.*

Fingerings: 6 5, 6 5 4 3, 4 3, 7, 6 6 4 7

DYING CHRISTIAN, Continued.

Allegro. Tenor.

P. Hark! Alto. Hark! Hark! Hark! Hark!
 P. Hark! they whisper, an - gels say, they whis - per, an - gels say, they whisper, they whisper, angels say—
 P. Second Treble.
 Hark! Hark! Hark! Hark!

P. 2d Treble. F. Alto. P.
 "Sister spirit come a - way!" "Sister spi - rit come a - way!" What is this absorbs me quite,
 P. F. P.
 4 2 6 6 6 5 7 7 4 6 5 6 4 3

steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?

6 5 = 6 = 5 = 6 5 4 3 6 5 7 4 6 = 6 5 = 6 5 = 6 = 5 = 6 5 4 3 6 5

88. Andante.

Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens

F. P. P. F. F. P. P. P.

6 3 6 6 5 6 4 6 6 6 5 = 3 6 6

on my eyes! my ears with sounds se - raph - ic ring! Lend, lend your wings! I

4/3 6/5 6/5 3 2 6 5 6 3 5 7

mount, I fly, O grave, where is thy vic - to - ry? O grave, where is thy vic - to - ry? O death where is thy sting?

6 3 4 5 6 6 3 6 3 6 3 5

O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

6 3 $\frac{4}{3}$ 3 Unison. 6 4 -5 3

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef, and the second has an alto clef. The third and fourth staves have treble and bass clefs respectively. The piano part includes fingerings (6, 3, 4/3, 3) and a 'Unison.' instruction. The system ends with a double bar line and a fermata over the final notes.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

\flat^6 \flat^6 6 3

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef, and the second has an alto clef. The third and fourth staves have treble and bass clefs respectively. The piano part includes fingerings (\flat^6 , \flat^6 , 6, 3). The system ends with a double bar line and a fermata over the final notes.

DYING CHRISTIAN, Continued.

death, where is thy sting? Lend, lend your wings: I mount, - - - I fly, O grave, where is thy

3 6 6 4 5 6 4 5 3

F.

This system contains four staves of music. The vocal line (top two staves) includes the lyrics. The piano accompaniment (bottom two staves) features a bass line with figured bass notation: 3, 6, 6, 4, 5, 6, 4, 5, 3. A dynamic marking 'F.' is present in the second measure of the vocal line.

Adagio. 66.

vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

tr 6 5 6 6 6 4 87

This system contains four staves of music. The tempo is marked 'Adagio.' and the measure number is 66. The vocal line (top two staves) includes the lyrics. The piano accompaniment (bottom two staves) features a bass line with figured bass notation: tr 6, 5, 6, 6, 6, 4, 87. The system concludes with a double bar line.

P. Second Treble.

Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,

P.

6 4/3 6 6/4 5#

Cres. Aito

Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.

Cres.

6 3 3 6 6/4 5 3 3 3 6 6/4 87 7 6/5 87

ANTHEM.

Rev. Mr. Mason.

M. -toso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

4 3 6 4 7 9 8 4 3 5 3 6 4 3 6 9 8 7 6 6 4 7 4 3

Solo. P. Solo. P.

Thou that art the author, Thou that art the author, thou that art the giver of all good things ;

Solo. P.

5 3 6 4 5 3 6 4 = 5 3 = 5 3 6 5 4 3

Chorus.

Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-
 Solo. P. F Chorus. P. F Chorus. P.

6 6 3 4 3 - 3 2 6 5

li - gon Lord of all pow'r and might, nourish us in all good - ness,
 P. Solo. P. Solo. P. Solo.

4 3 6 7 9 8 5 6 5 6 7 6 5 6 5 7 8 7

ANTHEM, Continued.

Solo.

Chorus. F.

Solo. Second Treble.

Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,

Chorus. F.

Solo.

Keep us,

Organ.

Solo. Voice.

F. Chorus.

Solo. P.

Chorus. F.

F.F.

Keep us in the same, thro' Jesus Christ our Lord, thro' Je - sus Christ our Lord! Amen! A - men.

F. Chorus.

Solo. P.

Chorus. F.

F.F.

This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give". The second staff is labeled "Second Treble. Solo." and features a melodic line. The third staff is labeled "Solo." and contains a bass line. The bottom staff is labeled "Voice." and contains a bass line with figured bass notation: 6, 6, 6/4, 7, Organ, 8 7, 6, 6/4, 5.

This system contains the next four staves of the musical score. The top staff continues the vocal line with lyrics: "thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,". The second staff is labeled "Second Treble. Solo." and features a melodic line. The third staff is labeled "Solo." and contains a bass line. The bottom staff is labeled "Voice." and contains a bass line with figured bass notation: 6, 6/4, 6, 6, 7, Organ, 7, 6, 5, Voice, 5, 6, 6, 6/4, 5.

Second Treble. Solo. Tutti. Alto. Solo. Second Treble.

for he is good, for he is good, is good, for his mercy en - dureth for - ever, his mercy en - dureth, his

Solo Tutti.

Organ. $\frac{4}{3}$ 6 $\frac{6}{4}$ $\frac{3}{3}$ Voice. $\frac{4}{2}$ 6 7 $\frac{6}{4}$ 7 Organ. 6

Tutti. Alto.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men. A - men.

Tutti.

Organ. 6 $\frac{6}{5}$ $\frac{6}{5}$ 6 $\frac{6}{4}$ Voice. $\frac{4}{2}$ 6 7 $\frac{6}{4}$ 7

Blessed, blessed be thou, Lord God of Is - ra - el, our Father, Bless'd, blessed be thou, Lord

6 6 7 6 5 6 4 3 6

God of Is - ra - el, our Father, for ev - er and ev er, for ev - er and ev - er, bless-ed, blessed be thou, Lord

Bless - - - ed, Bless - - - ed,

T. S 6 4 6

ANTHEM, Continued.

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic-to-ry,

Voice. 6 $\frac{5}{4}$ $\frac{5}{3}$ 6 6 6

and the maj-es-ty, and vic-to-ry and maj-es-ty. Thine, O Lord, thine, O Lord, is the

6 5 3 3 6

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Voice.

Organ.

Handwritten organ fingering: 1. 5. 3. 6. 5.

For all that is in the heav'n,

is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

Handwritten organ fingering: 8. 5. 7. 3. 7. 6. 4. 1. 6. 6. 2.

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

6 5 / 4 3 6 — 5 6 / 4 3 6, 3 — 6, 4 / 3 3 7 as head over all.

100. DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

7 6 / 4 5 6 7 / 4 5 3 — 6 / 4 5 / 3

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is

is pow'r,

T. S. 5 7 5 7 3 T. S. 6 9

3 5 2 3 4

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

6 5 6 6 6 6 5 6 7 6 5

4 4 3 4 6 5 3 6 5 6 7 4 3

CHORUS. Presto.

we thank thee, we thank thee, O God, and prai - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - se thy glo - rious name, we thank thee, we thank thee, al

we thank thee, and prai - - - - se thy glo - riou

thank thee, and prai - - - - se thy glo - rious name, we

we thank thee, and prai - - - -

6 6

ANTHEM, Continued.

prai - - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - - -

name, we thank thee and praise thy name,

think thee and praise thy name, and praise thy name, and praise thy name,

- - - - - se thy name, we thank thee, we thank thee, we thank thee, 6 5 we thank thee and
 3 6 6 6 5 4 6

- - - - - se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

6 5 6 2

ANTHEM, Continued.

prai - - - - - se thy glorious name, we thank thee and praise thy glorious
 name, we thank thee, and prai - - - - - se thy glorious
 thank thee, we thank thee, and praise thy glorious
 thank thee, we thank thee, and prai - - - - - se thy glorious name, and prai - - - - - se thy

6 6 6 6 6 5

Slow 80.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

♯ 6 4 7 6 7

Lively.

Organ.

Counter.

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful, O earth, and be

Tenor.

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, Sing O heav'ns, and be

Voice.

Sing O heav'ns, Sing O heav'ns,

8 7 6 5 4 3 2 1

ANTHEM, Continued.

joy - ful, be joy - ful, O earth, break forth into singing, O mountains: Sing O
 joy - ful, be joy - ful O earth, break forth in - to singing, O mountains:

Voice. $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ Break forth in - to singing, O mountains: Organ. $\frac{4}{2}$ 6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,
 Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

be joyful, be joyful O earth, Organ. Voice. $\frac{6}{8}$ $\frac{7}{5}$ 6 5

be joyful, be joy - ful, O earth, the Lord hath
 be joyful, be joy - ful, O earth, the Lord hath
 For the Lord hath com - fort - ed his people, be joyful, be joy - ful, O earth, Organ. 6

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath comforted his
 comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath comforted his
 the Lord hath comforted his people, Organ. 6 the Lord hath com-forted his Voice.

ANTHEM, Continued.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

6 5 9 8 6 3 6 6 7 4 3

CHORUS.

Sing O heav'ns, and be joyful, be joyful O earth, break forth in to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

6 6

singing O mountains, break forth in - to singing O mountains: the Lord hath comforted, hath comforted his
 forth in - to singing, break forth in to singing, O mountains: the Lord hath comforted, hath comforted his
 mountains: break forth in - to singing O moun - - tains, the Lord hath comforted, hath comforted his
 break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

* 5/2 6 6 6 7/3

people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.
 people, he will have mer - cy, he will have mercy on his af - flicted Amen. Amen.
 people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted
 people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.

7/5 5/3 6 7/5 5/3 4/2 6 6/5 6/4 7/5 3

Sal - va - tion be - long eth, be - long - eth unto the Lord, and thy bles - ing, and thy blessing is a -

6 Org.

Tutti. and thy bles - sing, thy
mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy ble - s -

Tutti. and thy bles - sing, thy

6 6 5 4 3 Voice. 6 6 5 4 3

blessing,

ing, thy blessing is a - mong thy people. And thy blessing, and thy blessing, and thy

blessing, And thy bless - - - - - ing, thy

and thy

6 5 3 6 4 3 3 3 6 6 4 3

blessing, and thy blessing, and thy

- bless - - - - ing, and thy blessing is among thy people, is among thy peo - ple

thy

blessing, and thy blessing, thy

6 4 3 6 5 6 4 7 6 6 4 5 3 - 6 3

Adagio.

alone in thee, alone in thee we trust,
 O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,
 a - lone in thee, a - lone, alone in thee we trust,
 Organ Voice.

4 6 6 5
 2 3 4 3

alone, &c. 5 7 6

in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.

6 6 6 6 6 6 4 3 6 6 4 3 4 3

I WAS GLAD, &c. Continued.

Solo. Tutti.

Solo. Second Treble. Tutti. Alto.

Solo. Tutti.

Peace be with - in thy walls, Peace be within thy walls, And plenteousness within thy palaces.

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

6 - 6 4 3 6 - 6 #6 6 4 2 #7

Solo Second Treble. Tutti Alto.

Solo Second Treble. Tutti Alto.

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.

6 6 6 7

Tenor. Adagio.

Second Treble.

the Lord,

We praise thee, O God! we acknowledge thee the Lord! All the earth doth worship thee! In - fi - nite Majesty! O

the Lord,

Figured bass: 4/3 6 9 8 6 8 7 6 5 5 4 2 = 6 5/3 6

God of Sa - ba - oth! Heav'n and earth are full of thee! and of thy glo - ry, Lord God of Sabaoth!

Figured bass: 6 5 = 4 3 b7 - 5 5 6 5 4 3 3 3 3 7 5 6 8 7

Alla Marcia.

Sons of Zion come before him, bring the
 Voice come before him,
 Sons of Zion come before him, bring the

5 6 6
3 3 3 4 7

cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated, he sits in
 bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the King he sits in
 cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated, he sits in

7 6 5 6 5
4 4 3 4 3

See the King he sits in state.

state, see the King he sits in state.

Sons of Zion come before him, sound the lute and strike the harp, sound the Voice.

See the King he sits in state.

Sym. Voice.

3 3 3 6 6 6
4 4 4

lute, strike the harp.

Sons of Zion come before him, sound the Voice.

Sym. Voice.

7

lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp. Sound the lute and harp.

7 — 6 6 6 6 4 8 7 6 6 6 6 4 8 7 6

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are: 'lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the'. Below the instrumental staves, there are numerical figures: '7 —', '6 6 6 6 4 8 7', '6 6 6 6 4 8 7', and '6'.

Sound the lute and harp,

lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp—

sound the lute and harp, Syn. Voice.

8 — 5 6 8 7 8 7 7 —

Detailed description: This system continues the musical score with four staves. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. The lyrics are: 'Sound the lute and harp, lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp—'. Below the instrumental staves, there are numerical figures: '8 —', '5 6 8 7', '8 7', and '7 —'. The word 'Syn.' is written above the instrumental staff, and 'Voice.' is written above the vocal staff. The system concludes with a double bar line and a final chord diagram.

Ju - bi - - la - te, A - men, A - men.

Solo.

Nearer yet and nearer pealing, Now it bursts up - on the ear.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear;

Solo.

2. Now, like moon-light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.

Inst.

Voice. Solo.

Ju - bi - la - te, A - men, A - men.

7 5 6 6 5 4 3

Tutti. F.

Solo. P.P.

Ju - bi - la - te, A - men, A - men.

Tutti F.

Solo. P.P.

Ju - bi - la - te, Ju - bi la - te, Ju - bi - la - te, Amen. Farther now, now farther stealing, Soft it fades up - on the ear.

Tutti. F.

Solo. P.P.

Hush! again, like waves retreating, To the shore it dies along.

Tutti. F.

Solo. P.P.

Ju - bi - - la - te, A - men, A - men.

4/3 6 7 - 4/3 6 6 8 7 5 - 5 - 6 - 5 5 - 5 6 6 5 3

CHORUS. Hallelujah to the God of Israel.

Haydn.

Sym.

F. Uni-on. P. F.

6 6 $\frac{4}{3}$ 6 7 6 $\frac{4}{2}$ 6 6 7 6 6 6 $\frac{4}{2}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel.

Voice. Sym. Voice. Sym. Voice. Sym. Voice. Sym.

Voice. Voice. Sym. Voice.

6 6 $\frac{4}{3}$ 6 7 $\frac{4}{2}$ 6 6 7 $\frac{4}{3}$ $\frac{4}{3}$ 6 $\frac{4}{2}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$

CHORUS, Continued.

Hal-le - lu - jah, He is our refuge, I will praise him for ever, ever - more. Sym. Hal - le - lu - jah,

Voice. Sym. Voice. Sym. Voice. Sym. Voice. Sym.

Voice. Sym. Voice. Sym. Voice. Sym. Voice. Sym.

$b7$ $\frac{4}{2}$ $b643$ $\frac{5}{4}$ $\frac{3}{3}$ $\frac{6}{4}$ $\frac{1}{b}$ $b7$

I will praise him, will praise him evermore, will praise him, will praise him, will praise him, will praise him for - ever, for -

Voice. forever

Voice. forever

$b7$ $b7$ $\frac{6}{4}$ $\frac{6}{3}$ 7 9 $\frac{8}{6}$ 6

CHORUS, Continued.

for - ever, forever, ever, ever more, forever, forever, forever, ever, ever more

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever for - ever, ever more Sym.

for ver, forever, ever, ever more, forever, forever, forever, ever, ever more Sym.

6 6 6 6 5 6 6 6 6 6 5 6 4 5

will praise him, will praise him forever, ever more, will praise him, will praise him, forever, ever more.

Voice Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. T. S.

6 6 6 6 5 6 6 6 6 6 5 6 4 5

P. P. Solo. P. Solo. Tutti. P.

Unveil thy bosom, fair - ful tomb, Take this new treasure to th' trust; And give these sacred relics room,

6 5 6 7 6 5 8 7 6 5 3 8 7 6 5 3 5 6 5 7 6 5

Repeat for the 2d and 3d verses.

P. Solo. Tutti

To slumber in the si - lent du - t And give these sa - cred relics room, To slumber in the si - lent dust.

P. Solo Tutti

8 7 6 5 4 3 3 2 1 2 3 4 5 6 6 6 4 3 2 1 3

V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
 3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

Verse 4th.

Break from his throne, il - lustrous morn ; Attend, O earth! his sov' - reign word ; Restore thy trust,—a glorious form—

F. *Dim* *P Solo.*

F. *Dim* *P Solo.*

4 6 7 7 3 3 3 6 6 6 7 6 4

Shall then a-rise, to meet the Lord Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

FF. Tutti *FF. Tutti*

6 6 4 6 6 4 3 7 3

3/4

Sym.

6 7

6 6 4 6 3 6 3 6 6 6 3 7 3

Second Treble

Lo! my Shepherd is divine, How can I want when he is mine,
Voice.

6 4 6 6 4 5 6 7 6 3 6 4 7 6 6 6 5

Lo! my Shepherd is di - vine, How can I want when he is mine, when he is mine.

Sym.

6 7 3 3 3 3 3 3 6 6 5 6 6 6 6 6 6 6 6 6

By the stream that wanders slow, Thro' the meads where flow'rets grow, He leadeth me, He leadeth me and

He leadeth me - He leadeth

grows, He leadeth me and

He leadeth

6 5 4 7 5 4 3 7 3 7 3 3 3 3 3 3 3 3 3 3

LO! MY SHEPHERD, &c. Continued.

me and there I rest, In peace di vine - ly blest.

and there I rest, In peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.

there I rest, In love and peace di - vine - ly blest.

me and there I rest, In peace di - vine - ly blest.

6 $\frac{4}{3}$ 6 $\frac{\sharp 6}{\frac{4}{3}}$ $\frac{\sharp 6}{\frac{4}{3}}$ 6 6 6 6 $\frac{6}{4}$ $\frac{5}{\sharp}$ 7 $\frac{7}{\sharp}$ 6 — $\frac{\sharp 4}{2}$ 6 6 $\frac{6}{4}$ $\frac{5}{\sharp}$

Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Voice.

6 6 $\frac{\sharp 6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{\sharp}$ 6 7 $\frac{4}{3}$ 6 $\frac{\sharp 6}{4}$ $\frac{5}{\sharp}$ 6

Lo! my

LO! MY SHEPHERD, &c. Continued.

Shepherd is divine, How can I want when he is mine. By - - - the stream that wanders slow, that wanders
 when he is mine. By - - - the stream that wanders slow, wan - - - ders
 when he is mine. By - - - the stream that wanders slow, that wanders, wanders

Shepherd is di - vine, How can I want when he is mine. By the stream that wanders slow, wanders
 3 3 3 3 3 3 4 6 - 6 - 7 7 7 7 7 6 5 4 3 4 5 4

slow, He lead - - - eth me, he leadeth me and
 slow, 'Thro' the meads where flow' - - - rets grow. He lead - - - eth, lead - - - eth me and
 slow, He lead - - - eth me, He leadeth me, and there, and

slow, He leadeth me, leadeth me, leadeth me, and
 7 - 6 6 6 5 4 He leadeth me, leadeth me, leadeth me, and
 6 7 7 7 7 7 7

LO! MY SHEPHERD, &c. Continued.

there I rest, In love and peace, In love and
 there I rest, In love and peace di - vine - ly blest, In love and peace di - vine - ly
 there I rest, In love and peace di - vine - ly
 In love and

6 7 6 5 7 6 6 4 5 3 3 3 3 3

peace.
 blest, In love and peace di - vine - ly blest. Sym.
 blest,
 peace.

7 6 6 6 7 5 7 6 5 4 3 2 3 6 6 6 7 6 6 6 4 5 4 2 3 4 2 5

ANTHEM. That I may dwell in the house of the Lord.

Recit :

One thing have I de - - sir - ed of the Lord, which I will re - quire,

96. Sym. Andante.

ANTHEM, Continued.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

Organ. 6 $\frac{4}{2}$ 6 $\frac{3}{2}$ 3- Voice. $\frac{5}{2}$ 3 $\frac{6}{4}$ - $\frac{3}{3}$ 5 6 $\frac{4}{3}$ 6 6 $\frac{5}{3}$ 6 $\frac{4}{3}$ 4 3

dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be -

Organ. 6 $\frac{4}{2}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 6 $\frac{7}{4}$ 3- Voice. 6 8 7 5 4 6 5 4 3

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

5 4 2 2 6 7 6 5 3 6 5 3 6 5 6 5 6 5 6

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

6 5 4 3 6 6 5 6 6 5 6 6 5 3 7 7

ANTHEM. O Sing unto the Lord.

Dr. John Clark Whitfield.

Allegro.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "O sing unto the Lord a new song, a new song." The piano part includes a section marked "Sym." (Symphony) with a complex, dense texture of notes.

O sing unto the Lord a new song, a new song.

O sing unto the Lord a new song, a new song.

6 7 6 6 6 8 7 6 6 6 7 5 4 5

Second system of the musical score, continuing from the first. It also consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "O sing unto the Lord a new song, a new song." The piano part includes a section marked "Sym." (Symphony).

O sing unto the Lord a new song, a new song.

O sing unto the Lord a new song, a new song.

6 7 6 6 6 6 7 5 4 5 6 5 6 4

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Let the congregation of the saints praise him. O sing

Let the congre - gation of the saints praise him. Octaves. O sing unto the Lord, the

Let the congregation of the saints praise him. O ³ sing unto the

Lord a new song, O sing unto the Lord a new song.

O sing a new song.

Lord a new song, O sing unto the Lord a new song. Sym.

Lord, O sing unto the Lord, unto the Lord a new song.

7 3 8 5 6 5 6
3 3

ANTHEM, Continued.

Let the congregation of the saints praise him, Let the congregation of the
 pra - - - - - ise him, Let the congregation of the saints praise him,
 Let the congregation of the saints praise him, Voice. pra
 Organ.

5 8 7 5 6 7 5 3 6 5 6 7 6 5 6 5 6 7 6 5 4 3 4 5 4 3

saints praise him.
 Let the congregation of the saints praise him, the saints praise him, the saunt praise him.
 - - - - - ise him.
 him, praise him. 6 7 6 8 7 6 8 7 6 8 7

6 5 6 7 6 5 4 3 4 3 3 6 7 6 5 4 3 3 6 8 7 6 8 7 6 8 7 6 8 7

F. CHORUS Andantino.

P.

Musical notation for the first system of the chorus. It consists of four staves: vocal line, piano accompaniment (treble clef), vocal line with lyrics, and piano accompaniment (bass clef). The tempo is marked 'Andantino' and the dynamics range from 'F.' (forte) to 'P.' (piano). The key signature has one sharp (F#).

9-7
4-4

5

6

7

4 3

#5

6

4

#4

6

6

6

6

6

6

6

6

6

6

6

6

6

6

Sosten.

Cres.

F.

Musical notation for the second system of the chorus. It consists of four staves: vocal line, piano accompaniment (treble clef), vocal line with lyrics, and piano accompaniment (bass clef). The tempo is 'Andantino' and dynamics include 'Sosten.', 'Cres.', and 'F.'. The key signature has one sharp (F#).

And have not, have not wicked - ly de - part - ed from my God.

kept the ways of the Lord, And have not wickedly, have not de - part - ed from my God.

And have not, have not wickedly, have not de - part - ed from my God.

wickedly departed from my God.

7 6 5 4 3

And b vp 1st
7 4 6 9 8
4 4 6 4 3

ANTHEM, Continued.

P. All his judgments, &c. Cres. be - fore me, be - fore me, P. F.
 All his judgments were be - fore me, were before me, were be - fore me, be - fore me, And I did
 P. All his judgments, &c. Cres. P. F. be - fore me, F.
 P. All his judgments were before me, were be - fore me, were be - fore me, be - fore me, = 6 =
 6 6 6 5 = #5 - 4 3 #7 6 6 - 6 5 = #4 =
 4 3 #7 6 6 - 6 5 = #4 =

P. And I did not put a - way his statutes, did not put his
 not put a - way his statutes from me, P. And I did not put a - way his statutes from me, did not put his
 P. And I did not put a - way his statutes, did not put his
 6 - #7 6 = 6 7 5 = 6 6 4 6 6 4 #4 #7 3 4 5 =
 #7 5 = 6 7 # = 6 6 4 6 6 4 #4 #7 3 4 5 =

ANTHEM, Continued.

F **P.**

statutes from me, I did not put his statutes from

F. **P.**

statutes from me, And I did not put a - way his statutes from me, I did not put from

F. **Organ.** **P. Voice.**

5 8 7 4 3 #6 3 7 4 3 6 6 5 6 7

F. **P.**

me, I did not put his statutes from me.

F. **P.**

me, And I did not put, did not put his statutes from me, I did not put from me.

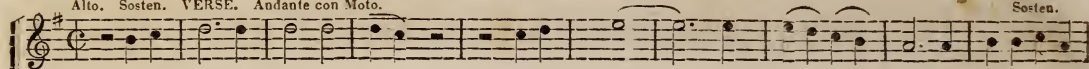
F. **Organ.** **P. Voice.**

6 6 4 3 6 7 8 3 5 6 6 7

ANTHEM, Continued.

Alto. Sosten. VERSE. Andante con Moto.

Sosten.



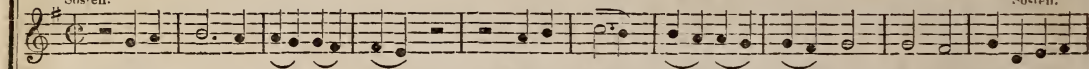
Who is God ex - cept the Lord?

Who is, &c.

is God ex - cept the Lord? Who is a

Sosten.

Sosten.



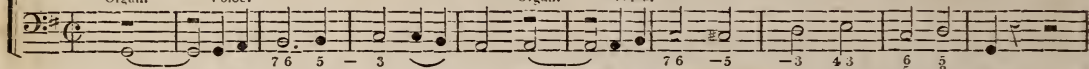
Who is God, who is God ex - cept the Lord?

Organ.

Voice.

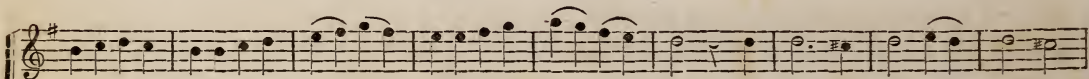
Organ.

Voice.

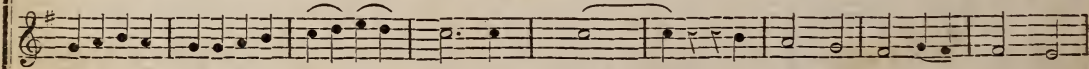


Who is God, &c.

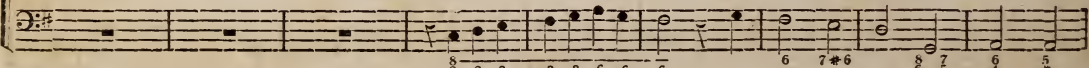
Who is God ex - cept, ex - cept the Lord?



Rock except our God? a Rock ex - cept our God? a Rock ex - cept our God? ex - cept our God? ex - cept our



Sosten. a Rock - - -



Who is a Rock, &c.

ANTHEM, Continued.

CHORUS.

104. DUET. Trebles. Piu-toso Allegro. Soave.

Who is God ex-cept the Lord? Thy right hand hath holden me up,

Organ.

6 5 4 6 5 4 5 2 5 2

6 5 4 3 7 8 5 6 7 6 5 4 3

DUET. Tenor and Alto.

And thy gentleness hath made me great, And thy gentleness hath made me great.

Alto. Thy right hand hath holden me up,

4 3 6 6 5 3 4 5 7 6 7 6 7 5 6 7 5 6 7 6 5 4 3

CHORUS.

And thy gentleness hath made me great, and thy gentleness hath made me great. F.
 Thy right hand hath holden me up,
 F.

#5 -3 6 6 5 / 4 # 5 6 / 3 4 6 6 5 / 4 3 Voice, 6 5 / 4 3 6, #7 6 5 / 4 3

And thy gentleness hath made me great, And thy gentleness hath made me great, Hath made me great.
 Duet. Trebles. Soli. Hath made me great.
 Organ.

6 -5 -6 6 4 6 4 5 # 3 4 5 7 6 #6 / 3

ANTHEM, Continued.

Totti. F.
 Hath made, hath made me great, hath made me great, hath made me
 great, hath made me great, Totti. F. hath made, hath made me
 Hath made me great, hath made, hath made me great, Thy gentleness hath made me
Velox Soli. F.
 And thy gen - tle - ness hath made me great, hath made me great, hath made me
 great, hath, &c. great, made me great, made me great, hath made me great, hath made me great, hath
 great, hath made me great, made me great, ha - made me great, hath made, hath made, hath made me
 great, hath made me great, hath made me great, hath made me great, hath made me great, hath
 hath made me great, hath made me great, hath made me great, hath made me great, hath
 hath made me great, hath made me great, hath made me great, hath made me great, hath

6 7 6 5
 4 3 4 3
 hath made me great, hath made . . . me great hath

ANTHEM, Continued.

Cres. *F.F.*

made, hath made me great, hath made me great, hath made me great,

F.F.

great. *Cres.* *F.F.* hath made, hath made me great,

made, hath made me great, Thy gentleness hath made me great,

F.F.

made me great, hath made me great, hath made me great,

5 6 *6 5* *7 8 6* *5 3* *6*

76. *Largo Andante.*

HATH MADE ME GREAT, HATH MADE ME GREAT.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C). The vocal line begins with a rest, followed by the lyrics "I was". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C). The vocal line continues with the lyrics "we will go into the house of the Lord, glad, when they said unto me, We will go into the house of the Lord, for there is the seat, is the seat of judgment,". The piano accompaniment continues with a similar rhythmic pattern.

6 5 4 3 6 5 4 3 4 6 4 6 4 6

ANTHEM, Continued.

ev'n the seat, the seat,
 ev'n the seat of the house of David, ev'n the seat of the house of David, ev'n the seat, ev'n the
 ev'n the seat,
 7 7 7 4 4 6 ev'n the seat, ev'n the
 4 - 2 2 6 6 4 3 6

ev'n the seat, the seat, the seat of the house of David. of the house, of the house of
 seat, ev'n the seat, the seat of the house of David. of the house, the house of
 1st Treble. The seat of the house, the house of
 ev'n the seat, - - - the seat of the house of David. 2d Treble. The seat of the house, the house of
 1st Base. The seat of the house, of the
 seat, ev'n the seat, &c. 6 6 - 6 2d Base. The seat of
 13 6 4 3 6 6 7 5 6 4 3 2 1

David, of the house of David, of the house of David, O pray for the peace of Je - ru - sa - lem,

David, The seat of the house of David, The seat of the house of David,

David, the house of David, O pray for the peace of Je -

David, of the house, house of David,

6 6

Second Treble.

O pray for the peace of Je - ru - sa - lem, O pray for the peace of Je - ru - sa - lem.

Cres. F.

O pray for the peace of Je - ru - sa - lem, O pray for the peace of Je - ru - sa - lem, . . .

O pray for the peace of Je - ru - sa - lem,

F.

Alto.

They shall prosper, shall prosper that love thee, shall prosper that love thee, shall prosper, shall prosper, shall prosper that love thee, they shall

F.

F.

6 4# - - 7 6 6 43 #5 7 6 - 6 5 43 9 8 - 7 6 5 - 4 2 6 7 #6 # -

P.

they shall prosper that love thee. Peace within thy walls,

They shall prosper that love thee. Peace be within thy walls, Peace be within thy walls, Peace be within thy walls,

pros - per that love thee.

they shall prosper that love thee.

P.

they shall prosper that love thee.

b $\frac{6}{4}$ = 5 = = b $\frac{6}{4}$ 5 # $\frac{4}{4}$ = 5 #6 4 # # $\frac{1}{2}$ = 6 #6 4 #

thy walls, thy walls, plenteousness, &c.
 Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, and plenteousness with-
 and plenteousness, &c.
 plenteousness, &c.

thy walls, 6
 #6/5 6 #5 6 - 6 5 #5 4 3 #6 6 8 7
 #4/3 4 3 #4/3 4 #4/2 =

within thy palaces, F.
 in thy palaces, plenteousness within thy palaces, within thy palaces.
 with in thy palaces. F. Sym.
 Tasto.

b6/3 #6/3 4 = b6/3 b3 6 F. Sym. Tasto.

ANTHEM, Continued.

F. 1*

will go into the house of the Lord.

F. I was glad when they said unto me, they said, we will go into the house of the Lord. Glory be to the Fa - -

we - - will go into the house of the Lord.

6 43 7 6 6 # 7 6/3 3 6 6/4 7 4/2 = 6 4/2 =

P. Cres. F. Cres. F.

ther, and to the Son, and to the Holy Ghost, as it was in the be - gin - ning, is now and ever shall be

P. Cres. F. Cres. F.

6 6 7 6 7 6 b6 b6 5 b6 b7 b6 5

* The passage between the figures 1 and 2 may be omitted in performance.

ANTHEM, Continued.

P. Cres. F. F. 2*

world without end, world without end, A - - - - - men, A - - - - - men.

Amen, A - - - - - men.

6/4, b4/3, b4/3, b5/5, 6#6, 6/4, 7, A - - - - - 6

- men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men.

- men, A - - - - - men, A - - - - - men.

6, 5/3, 6/4, 5/3, 6/4

Praise God for - ev - er! Boundless is his fa - - vour, To his church and chosen flock, They stand on

6 7 6 8 7 4 3 6 6 6 4 7 6 5 6 4 3

Christ the Rock, His Al - mighty Son, On fair Mount Zi - - on, By his spir - it grace and word

6 7 7 6 7 4 3 6 6 6 4 7

Handwritten musical score on aged paper, featuring four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with one flat (B-flat). The lyrics are written below the second staff. The paper is heavily damaged, with a large tear on the right side.

Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - ter ni - ty, To

6 6 7 6 5 6 6 7
4 4 3 4 4

voice. 3 2 6 6 7
4 4

each breast with con - so - la - tion, Up to thee our voices raise ; When we reach that blissful station, Then we'll give thee nobler praise.

The musical score consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The piano part includes a treble clef with a key signature of two flats (B-flat and E-flat) and a bass clef with a key signature of three flats (B-flat, E-flat, and A-flat). The lyrics are written below the voice staves. The piano part features figured bass notation below the notes, including figures such as 4/3, 6, 8 7, 6, 6, 4/3, 6 6, 6 5, 4 3, 6, 6, 3/4, 6, 7, and 6 5. The score is written in a historical style with various note values and rests.

6 6 6 6 4

A musical score for a hymn, consisting of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen." and "Hal-le-lu-jah, A-men, Amen, Amen." The piano part includes figured bass notation at the bottom.

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Hal-le-lu-jah, A-men, Amen, Amen.

ev - er, Hallelujah for - ev - er, Hallelujah for - ever and ever, Amen.

6 6 6 6 4 6 6 6 7 6 6 6 7 7 4 6 6 6 5 4 3

5 6 7 6 5 6 7 6
4 4 3

F.

Joy to the world; the

P. *Cres.* *P.* *F.* *tr*

5 7 6 6 4 3 7 2 3

Lord is come; Let earth receive her King; Let ev'ry heart pre - pare him room,

6 4 3 6 4 6 5 4 3 6 6 4 2 6 7 6

And heav'n and nature sing. Let ev'ry heart pre - pare him room, And

And heav'n and nature sing. Let ev' - ry heart pre - - - pare him room, And

P. Cres. And

6 6 4 3 6 - 9 6 6 5 7 4 6 7 6 5 6 7 6

JOY TO THE WORLD, &c. Continued.

heav'n and nature sing.

heav'n and nature sing.

8w.

tr

Ch.

9 6 6 6 5 7 6 9 6 6 6 7 5 6 3 7 6 6 5

Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics 'heav'n and nature sing.' The third staff is a melodic line with a '8w.' (eighth wave) marking and a 'tr' (trill) marking. The fourth staff is a bass line with figured bass notation: 9 6 6 6 5 7 6 9 6 6 6 7 5 6 3 7 6 6 5.

Re - joice, O earth, the Saviour reigns; Let men their songs em - ploy; While

F.

F.

6 6 6 5 3 # 4 6 7 7 #

Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics 'Re - joice, O earth, the Saviour reigns; Let men their songs em - ploy; While'. The third staff is a melodic line with a 'F.' (forte) marking. The fourth staff is a bass line with figured bass notation: 6 6 6 5 3 # 4 6 7 7 #.

Musical score for the first system, consisting of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "fields and floods, rocks hills and plains, Re - peat the sounding joy. While fields and floods, rocks". The piano part includes dynamic markings "P." and "F." and articulation marks like slurs and accents. The bottom staff contains figured bass notation: 9 7 7 6 7 3 6 4 6 7 6 9 6 6 5 7.

Musical score for the second system, consisting of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "hills and plains, Re - peat, Re - peat the sounding joy. Re - peat - Re -". The piano part includes dynamic markings "P." and "F." and articulation marks like slurs and accents. The bottom staff contains figured bass notation: 5 6 7 7 6 5 6 7 6 9 8 6 5 6 7 6.

peat the sounding joy

Sw.

Ch.

5 6 6 7 6 6 6 4 3 7 4 3

Tenor.

ANTHEM. O praise God in his holiness. Ps. 150.

O praise God in his ho - li - ness, Praise him in the firm - a - ment of his pow'r;

Second Treble

O praise God in his ho - li - ness, Praise him in the firm - a - ment of his pow'r;

Treble.

O praise God in his ho - li - ness; Praise him in the firm - a - ment of his pow'r;

Bass.

6 4 3 6 7

ANTHEM, Continued.

Praise him ac - cord - ing to his ex - cel - lent greatness ;

Praise him in his noble acts, Praise him in his noble acts, Praise him ac - cord - ing to his ex - cel - lent greatness ;

Praise him ac - cord - ing to his ex - cel - lent greatness ;

Inst.

Voice.

$\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{6}{5}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{5}$ 3

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him upon the 6 6

ANTHEM, Continued.

lute and harp; Praise him in the cymbals, in the cymbals and dances. Praise him on

lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp;

6 5
4 4

strings, on strings and pipes,

strings, on strings and pipes, Let ev'ry thing that hath

strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hat

7

Let ev'ry thing that hath breath praise the Lord, that hath
 breath, let ev'ry thing that hath breath, that hath breath praise the Lord, that hath
 breath, that hath breath praise the Lord, that hath
 Let ev'ry thing that hath breath, that hath breath, &c.

6 $\frac{4}{3}$ 6 $\frac{4}{3}$ 6 $\frac{6}{4}$ 5 $\frac{4}{3}$ 6

breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
 breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
 breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
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